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OCTOBER '94
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IRIS BISHOP

64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ

ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers

Crisp, colourful, invigorating – October has to be one of the best months of the year if the weather is kind to us. It is certainly one of the best for knitting, as everything is new and exciting and we can really enjoy ourselves before the Christmas panic sets in.

Scottish readers have their turn to see what's new at the annual Scottish Knitting & Needlecraft Fayre in Edinburgh (see page 24) and the very design-conscious Knitting & Stitching Show will be in London (see page 6) before moving next month to Harrogate.

Meanwhile we are design-conscious ourselves with a super Omnistitch machine as the prize in our competition, a new three-part series on a single theme by Anne Kent in Art & Design, a super woodland scene from Iris Bishop and some great new patterns to knit.

Beginning this month too, Ruth Cox of Pippin Designs joins us with some lovely ideas for Kaleidoscope and there's a new series of Singer Special with Angela Gordon putting the 2331 through its paces from scratch, whilst Ann Kite begins on lace carriages in Teach-In. In our own workroom, we have a whole programme of workshops and a new City & Guilds course starting up so we, like you addicts out there, are looking forward to a busier season than ever. Enjoy your knitting!

Sheila

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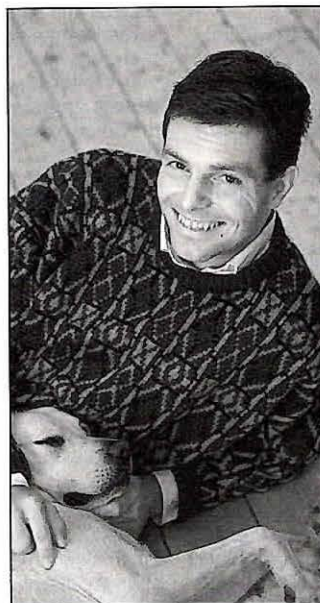
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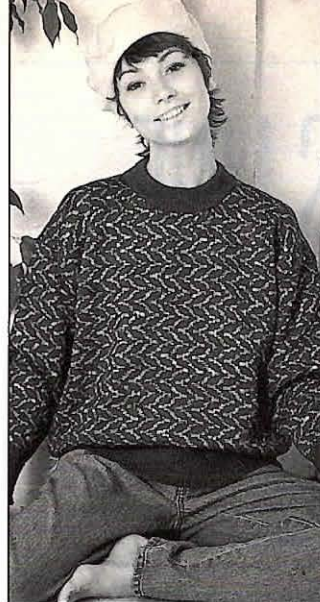
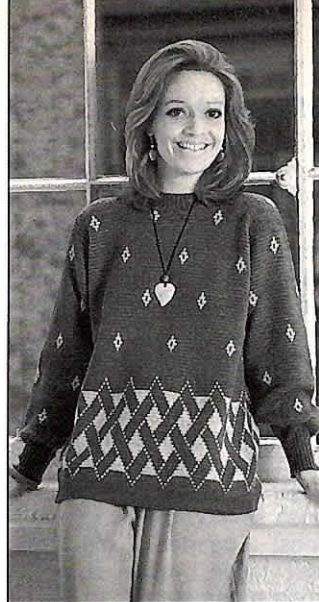
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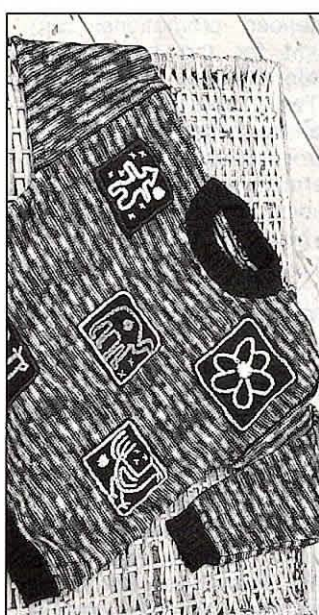
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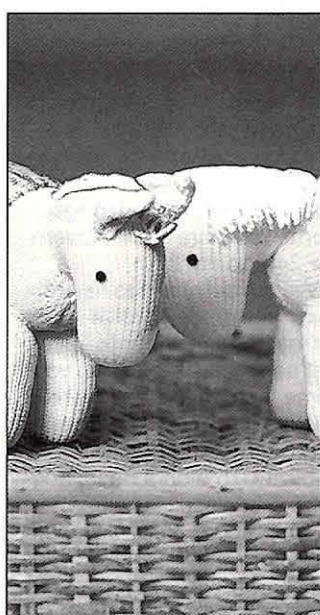
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FREE TICKETS

By courtesy of the organisers we
have FREE TICKETS for three
autumn needlecraft exhibitions.

LONDON

HARROGATE

See page 6 for details.

EDINBURGH

See page 25
for details



NEWS LINE



FREE TICKETS FOR THE KNITTING & STITCHING SHOWS

This year's two Knitting & Stitching Shows will contain more machine knitting than ever before. Of especial interest should be the 'Design in Knitwear' gallery, while for hand-knitters there is a hand knitting clinic and the winning designs in the Jaeger hand knitting International can prove inspirational to both branches of the craft alike. John Allen, Good Yarn Show presenter, will challenge the view that machine knitting designs have to be mediocre and other experts, including Janet Nabney, will be manning the machine knitting clinic to deal with your problems.

The first show at Alexandra Palace, Wood Green, London,

runs from October 20th to 23rd and the second show offers an opportunity for the 'North', taking place at the Exhibition Centre, Harrogate, North Yorkshire from November 24th to the 27th.

We are delighted to have six pairs of tickets to give away for each exhibition. To enter, just send a postcard with your name and address, marked 'Alexandra Palace' or 'Exhibition Centre' and post to A & J Publicity, 15 Alders Road, Edgware, Middlesex HA8 9QG.

Applications for Alexandra Palace should arrive on or before September 30th, 1994 and, for the Exhibition Centre, on or before October 31st 1994.



£1 off

Machine Knitting Monthly discount ticket offer

This voucher entitles the holder to a £1 discount off the full adult or senior citizen price. This voucher can only be used when purchasing tickets to The Knitting & Stitching Show whether at Alexandra Palace or Harrogate. It may not be used in conjunction with any other discounted offers. It may not be photocopied and must be presented at the time of purchase.

RECYCLED NEEDLES

What are we going to see recycled next? New on the market are knitting needles that are biodegradable and totally environmentally friendly. They are produced in Australia and are being distributed in this country by Focus Knitting of Birmingham and Manchester. The material used is pure edible Casein, a by-product of the dairy industry. To maintain even tension and avoid static build-up, the tips are tapered by hand and polished to a glass-smooth finish. More information is available from Focus Knitting at 4 Elm Court, Sandwell Business Park, Smethwick, Birmingham B66 1RB (Tel: 021-552 2424).

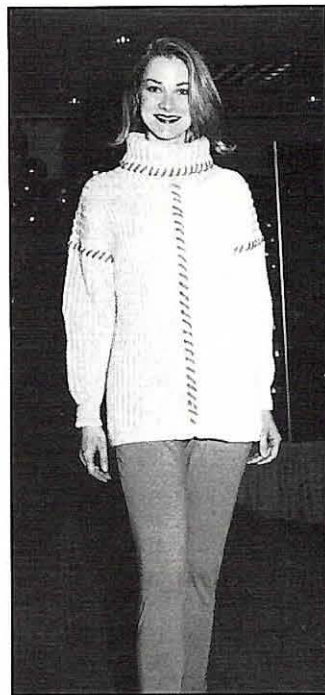
BRITISH YARNS

British hand-knit yarns recently took centre stage at a major American show in Chicago. Garments produced by six companies were modelled during a fashion show organised by The National Needlework Association.

The garments were intended to illustrate the versatility and creativity offered by the wide range of yarns produced by British companies – and the 24 garments featured in the British section of the show – almost a quarter of the total presentation, made a very strong statement.

The British companies were supported by The National Wool Textile Export Corporation, which has developed an extended promotional campaign for the hand-knitting sector this year.

The promotional programme began with a major European handcrafts shows in Germany and is continuing at a leading Scandinavian event to be held in Stockholm.



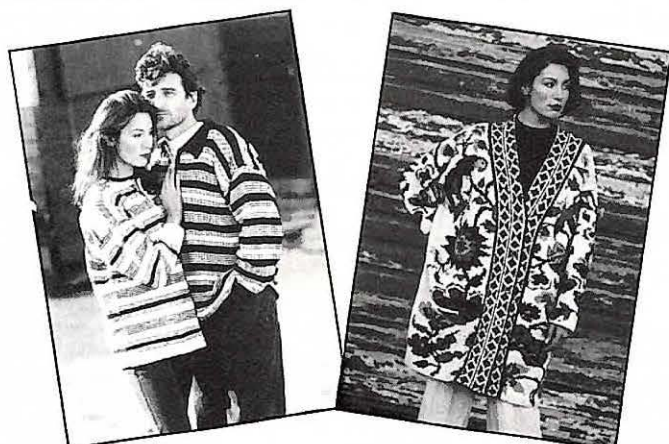
Sweater by Carter & Parker

Among the British companies participating were Robert Glew, Carter & Parker, Hayfield Textiles, Jarol, Samuel Lumb and Sirdar.

SEWING PROJECTS

Vogue and Butterick have published a series of project books, with some 11 famous designers taking the mystery out of a wide variety of techniques. Names like Calvin Klein, Donna Karan, Karl Lagerfeld and Givenchy feature among a host of famous contributors, in books launched under the titles 'Designer Sewing Techniques', 'Craft Projects' and 'Home Decorating Projects', where a wide range of large and small ideas

cover even minute details such as 'using buttons to give a personal touch'. The craft book contains a wealth of subjects, including Christmas stockings and a one-of-a-kind Teddy, together with a host of small gift ideas from leftover fabrics. The books cost £12.95 in paperback or £16.95 in hardback, with accompanying videos available. For further information, contact the Butterick Company Ltd at New Lane, Havant, Hampshire PO9 2ND (Tel: 0705 486221).



Annabel Fox designs knitwear garments which are always destined to remain classics. We illustrate two designs from her current mag-

azine/catalogue, one with those perennially popular Breton stripes and the other featuring her innovative use of florals. For further information,

contact Annabel at Unit 19, Winston Business Centre, Chartwell Road, Churchill Industrial Estate, Lancing, West Sussex BN15 8TU (Tel: 0903 851853).

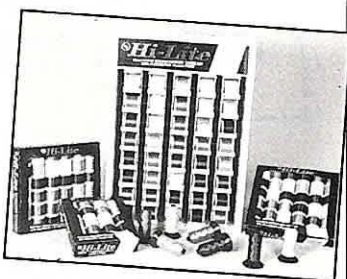
Looking at current knitwear styling, watch out for two designs from Shetland Knitwear Associates. Jewel colours of ruby, emerald and turquoise are combined in a

hand-knitted cardigan and sweater, teamed with a beret, scarf and gloves. Hand-knitted, the sweater costs £155, the cardigan £175, beret £22.75, scarf £36.50 and the gloves are £15.25. Further information or a catalogue are available from Shetland Knitwear Associates, 31 King Harald Street, Lerwick, Shetland ZE1 0EQ (Tel: 0595 2746).

EMBROIDERY THREAD

Good news for machine embroiderers! HI-LITE, the very latest development from The Leicester Thread & Trimming Manufacturers Ltd is a superb quality, high-lustre machine embroidery thread. British made from 100% polyester, this thread is flare free – making it ideal for children's wear – and gives an unparalleled sheen and top grade finish. Available in a glorious spectrum of fashion colours, plus black, white and natural, on a specially designed reel to facilitate smooth running on both tradi-

tional and modern high speed computerised embroidery machines. The thread comes on 200m reels at approximately £1.25 each or 1000m Vi-Cones at approximately £3.00 each, from craft and haberdashery shops.



Knitmates

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SINGER SPECIAL

After many years of knitting with Brother, Silver Reed and Toyota punchcard and electronic machines and Passap Duomatic and E6000 machines, I have now succumbed to temptation and bought a Singer 2331.

Angela Gordon

In fact this is not my first encounter with a Singer. About five or six years ago I was contacted by a lady desperate to learn how to use her brand new Singer 611, since there was no one in the area to teach her. I explained that I only taught on the Japanese and Passap/Pfaff machines but in the end she persuaded me to use her machine for a few weeks and then teach her what I had learned.

I enjoyed using that machine and did master the basics, so that I was able to teach them to this particular lady and convince her that her machine had not been a waste of money. However, once those lessons had finished, finances, lack of time and shortage of space prevented me from acquiring a Singer of my own. This situation has recently changed, since my eldest daughter left home (she now works in our family business and finds it too stressful to both work and live with us!). This creates a lovely large workroom for me and then, at the time she decided to find her own house, I found a very good second hand 2331 at a price I could afford. The only thing I need now is at least 36 hours in a day to use it!

While re-learning the basics and trying out the electronic patterning, I will be sharing some of my experiences with you. Much of what I write will be relevant to all Singer double bed machines and when we get to the patterning I will give instructions for the 600-611 machines whenever I can. Of course, if you have a 2310 machine, the instructions will be the same.

Once I had the machine set up and had read the instruction manuals from cover to

cover, I got out all my back copies of *Machine Knitting Monthly* and read all the Singer articles and patterns, making notes of the tension dial numbers used for various yarns and stitch patterns. Although every machine and knitter is different when it comes to tension settings, it is always useful to have some guidelines to work from.

Having completed all the reading and made lots of notes, I decided it was time to have a go. The machine looks fairly clean, so its spring clean can wait for a few weeks! The buttons and knobs all look quite different to those on my other machines, so I created a single sheet chart which I have put into an A5 plastic wallet and clipped to the end of my knitting table. This is really useful if you cannot remember which button to press to knit, tuck, slip or whatever. However, by the time I had drawn the symbols and typed it out I could remember most of them anyway! Perhaps you could copy the chart out for yourself to help in the early stages.

I threaded up (following the blue section of the manual) with some basic acrylic yarn, cast on 60 stitches and tried a 1x1 rib at tension 2 for the circular rows and then 4/4 for the rib. This was followed by transferring the stitches to the back bed and a forty row swatch of stocking stitch at tension 6.

The rib was definitely too loose, but I always find the suggested rib tensions in many machine manuals are too loose for my liking. The stocking stitch is lovely, consisting of perfectly formed stitches which give a good body to the fabric.

I then tried another swatch,

this time setting the tension to 2.5/2.5 for the rib rows and this is much more acceptable, very springy with well formed stitches.

It seems very strange leaving the comb and weights in for the stocking stitch section but I am sure that I will get used to it eventually. Perhaps I will invest in some Woolley Weights instead of re-hanging the comb!

The basic ribs and stocking stitch are the simplest to knit so I decided that, as I needed time to get familiar with the operations of this machine, I would knit a plain raglan sweater, with a round neck to ensure that I learned how the holding shaping works with my 2331.

I have a cone of Forsell Rutland Tweed that I had been saving to make a Fair Isle jumper but it will make a nice lightweight stocking stitch jumper, just right for our centrally heated homes and offices. As I normally knit pure wool at a looser tension than acrylic, to allow it to fluff up, I tried tension 7. This was too loose, even after washing, so I went down to 6.5 and to 2/2 for the ribs.

The first thing to do before knitting our sweater, as any experienced knitter knows, is to knit a tension swatch. The instructions for knitting the tension swatch are given on page 47 of the manual, oddly

enough coming after the instructions for knitting several garments! It is in the 'For a more Professional Touch' section, which seems rather strange to me as this is a very basic essential. You are instructed to cast on 60 stitches and knit 40 rows, then, after resting the swatch, to count the number of stitches and rows in ten centimetres.

This method does not seem as though it will be as accurate as my usual Japanese method for single bed work or Passap method for double bed work. I have described below how I knit and measure a single bed swatch.

SINGLE BED TENSION SWATCH 1

1. Using main yarn and main tension cast on 60 stitches.
2. Knit 10 rows.
3. Mark the tension number into the swatch by using a single transfer tool to transfer alternate stitches on to an adjacent needle - transfer the number of stitches to correspond with the tension dial number.
4. Leave the empty needles in working position and knit a further 10 rows.
5. Thread up with contrast yarn and knit 2 rows.
6. Set the row counter to 000 and, using main yarn, knit 20 rows.

Singer Key Descriptions

-  Circular knitting
-  Tuck stitch
-  Stocking stitch
-  Cancel all keys - or Slip stitch

Needle Return Levers

- Upper position Two colour work (fairisle)
- Centre position Non working position (like holding position on Japanese machines)
- Lower position Returns needles from hold to working position

Needle Selection Buttons or lili knobs

These operate in the same way as the Brother lili buttons and the Silver Reed Jacquard carriage.

- Buttons up = alternate needles selected.
- Buttons down = all needles in work are selected.

7. Mark the centre 40 stitches by manually knitting two contrast pieces of yarn through the 21st stitch at each side of centre 0.

8. Knit 20 rows – row counter now reads 040 – and mark again.

9. Knit 20 rows – row counter now reads 060.

10. Change to contrast yarn and knit 2 rows.

11. Change back to main yarn, knit 20 rows and remove from machine.

RESTING THE SWATCH

The knitted swatch will curl inwards at the side edges, forming a rolled tube. Hold each end of this tube and give it a good pull. The stitches have been spread out widthways on the machine and pulling the work lengthways counteracts this. Now leave the swatch for several hours (preferably overnight) to allow the stitches to relax into their natural shape. Do not screw it up and throw it under a cushion! Leave it on a flat surface, curled up into the rolled tube.

SPECIAL TREATMENTS

When working with natural yarns, you may find that they shrink or stretch when washed, so it is essential to wash the tension swatch BEFORE measuring it. Allow the swatch to dry naturally.

As a general rule, the tension swatch should be treated in exactly the same manner as the completed garment. If in doubt, wash it first and measure it afterwards.

MEASURING THE SWATCH

Pin the swatch to a blocking board or firm cushion. Do not stretch the knitting when pinning it out. With the knit side uppermost, gently unroll the curled edges and place the pins a few stitches in (but outside the marked stitches) from the edge at the sides. The top and bottom of the swatch may need pinning if they curl down into the area between the contrast rows. Otherwise leave it as it is.

I generally use a Silver Reed Green Rule for measuring as this gives an instant readout of the number of stitches and rows in 10 centimetres. These are readily available, for use with any machine-knitted swatch, from most knitting machine dealers.

An equally accurate but

slightly more time-consuming alternative is to use a centimetre ruler to measure the swatch.

Place the ruler across a row of stitches, between the marked stitches. Measure from inside the marked stitch on the left, to the inside of the marked stitch on the right. Make a note of the measurement in centimetres.

Now place the ruler between the rows knitted in contrast. Follow a straight rib of the knitting to ensure an accurate measurement. Make a note of the measurement between the inside of the contrast row on the left and the inside of the contrast row on the right.

CONVERTING CENTIMETRES TO 'STITCHES/ROWS IN 10 CENTIMETRES'

Use a calculator as follows:

Divide 400 by the measurement between the marked stitches. The answer is the number of stitches in 10 centimetres.

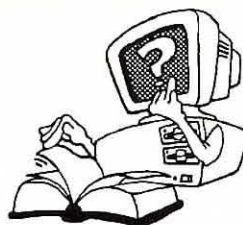
Divide 600 by the measurement between the contrast rows. The answer is the number of rows in 10 centimetres.

I did encounter one problem whilst knitting the tension swatch. When changing from the main yarn to the contrast yarn for the two rows between the start and main sections, I had the carriage at the left. I hooked the yarn into the clip on the clamp and the first 15 or so stitches dropped off the needles.

I started again and this time held the yarn in my left hand while pushing the carriage with my right. I took the carriage very slowly towards the knitting, guiding the yarn so that it was held vertically next to the first stitches. This worked perfectly and I have tried a striped swatch to check this out; every time I had the yarn clamped, stitches dropped but by guiding it by hand (or by changing on the right) I made sure that everything remained secure. By the way, I do not have a colour changer 'yet', so I was changing yarns manually.

My tension swatch is washed and drying now, so I will leave you to read your own manuals and knit your own tension swatch. Next month I will tell you how I get on knitting the sweater.

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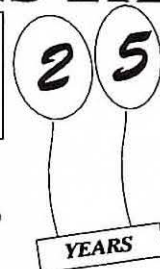


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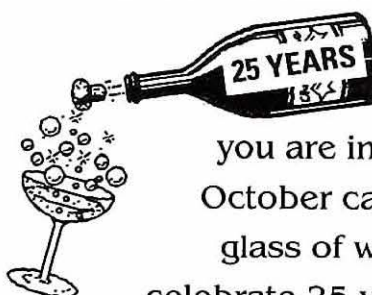
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Nina A. Miklin

CASUALLY CLASSIC

1

YARN

Nina Miklin Bellini.

TOP

1 x 300 [300, 350, 350]g cone in Col 20.

SKIRT

1 x 300 [300, 300, 350]g cone in Col 20.

GARMENT WEIGHT

In medium size, finished Top weighs 265g; Skirt 230g.

The fibre content of Bellini is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair and 7% PAM. For further information about this yarn, please write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

SIZES

Small [medium, large, extra large].

MACHINES

Standard gauge machines with garter carriage for top and a ribber for welts, cuffs and for the skirt.

MAIN TENSION

Garter stitch approximately tension 3.

10 cm square = 27 stitches and 64 rows

The various tensions for the neckband and skirt are based on MT3.

KNITTING NOTES

If following the instructions in Nina A. Miklin's 'Knit To Finish' Book 1:-

1. The 'crucial point' at the front neckline is at RC 305 [317, 343, 369] and at the back neck at RC 333 [345, 371, 397].

2. To shape the neckline, instead of putting stitches on hold (Part One, Chapter 1/1B), knit all sts that should be put on hold with the nylon cord. Having knitted/shaped both sides of '0' up to the 'crucial point', remove the nylon cord, place all front sts on to WY and follow the instructions in Part One, Chapters 4, 5 and 6.

3. To shape shoulders, knit the stitches that need to be decreased with the nylon cord. After removing the nylon cord, knit one loose row over all shoulder sts by hand and cast off with a latch tool (see Part Four, Chapters 4 and 5).

4. To achieve a loose seam at the top of the sleeve, knit one loose row by hand at RC 54 [54, 58, 58] and cast off with a latch tool (see Part Four, Chapters 4 and 5).

FRONT

Arrange over 128 [136, 148, 164] Ns for 2x1 rib. Knit selvedge. Knit welt as per diagram. Transfer sts to main bed. Cont in garter st. Set RC at 000. Knit as per diagram to RC 293 [305, 331, 357] and shape neckline by dec sts at left of 0:- 8 sts and knit 2 rows, 5 sts and knit 2 rows, 4 sts and knit 2 rows twice, 2 sts and knit 2 rows, 1 st and knit 1 row three times. RC shows 305 [317, 343, 369]. Knit 2 rows, dec 1 st, knit 4 rows, dec 1 st, knit 8 rows, dec 1 st, knit 14 rows, dec 1 st whilst shaping shoulder from RC 334 [346, 372, 398]:- Dec 4 [6, 9, 11] sts and knit 2 rows, dec 2 sts and knit 2 rows six times. Repeat shaping at right of 0.

BACK

Knit as for front, shaping the neck from RC 323 [335, 361, 387], dec at left of 0:- 11 sts and knit 2 rows, 7 sts and knit 2 rows, 3 sts and knit 2 rows three times. RC shows 333 [345, 371, 397]. Knit 2 rows and dec 1 st, knit 4 rows and dec 1 st twice. Shape shoulders as for front. Repeat shaping at right of 0.

SLEEVES

Arrange over 68 [68, 74, 74] Ns for 2x1 rib. Knit selvedge. Knit 29 rows at tension 1/1 plus 1 row at MT/MT. Place all sts on to WY. Release knitting from the machine and replace over 80 [80, 86, 86] Ns on main bed. Cont in garter st as per diagram. Join right shoulder.

NECKBAND

Arrange over 173 Ns for 2x1 rib. Hang on yarn and knit selvedge at MT-2/MT-2. Knit 3 rows at MT-... /-... 5 rows at MT-1 /MT-1, 6 rows at MT-2/MT-2, 6 rows at MT-2 /MT-2, 10 rows at MT-3/MT-3 or minimum tension possible, 6 rows at MT-2 /MT-2, 8 rows at MT-2/MT-2, 5 rows at MT-1 /MT-1, 5

3 rows at MT-1... /MT-1... and 1 row at MT/MT. Transfer sts to main bed. Pick up selvedge, knit 1 row at MT. Pick up neckline of garment with reverse side facing, knit 1 row at MT-1 and one loose row by hand. Cast off with a latch tool.

SKIRT

FRONT AND BACK

Arrange over 144 [162, 180, 198] Ns for full needle rib. Knit selvedge. Arrange Ns on main bed as shown below and keep full needle arrangement on ribber. Knit:

MT + 2/MT + 2 - 30 [34, 38, 42] rows,

MT + 1/MT + 2 - 60 [64, 68, 72] rows,

MT/MT + 2 - 60 [64, 68, 72] rows,

MT/MT + 1 - 60 [64, 68, 72] rows,

MT/MT - 50 [54, 58, 62] rows,

MT-1/MT-... 5 rows and MT-2/MT-...

... 3 rows (all sizes). Transfer sts to main bed. Place all sts on to WY

and release from machine.

Join right side seam.

WAISTBAND

Cast on using WY over 170 [180, 190, 200] Ns. Using MY, knit in st st 15 rows at MT + 4. Pick up first row of MY, knit 1 row at MT + 4. Place the sts of the skirt waist on top of these sts, whilst reducing them evenly. Knit 1 row at MT + 4 and one loose row. Cast off with a latch tool.

MAKING UP

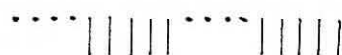
TOP

Carefully steam iron all parts on reverse side. Join left shoulder and neckband. Put in sleeves. Sew underarm and side seam.

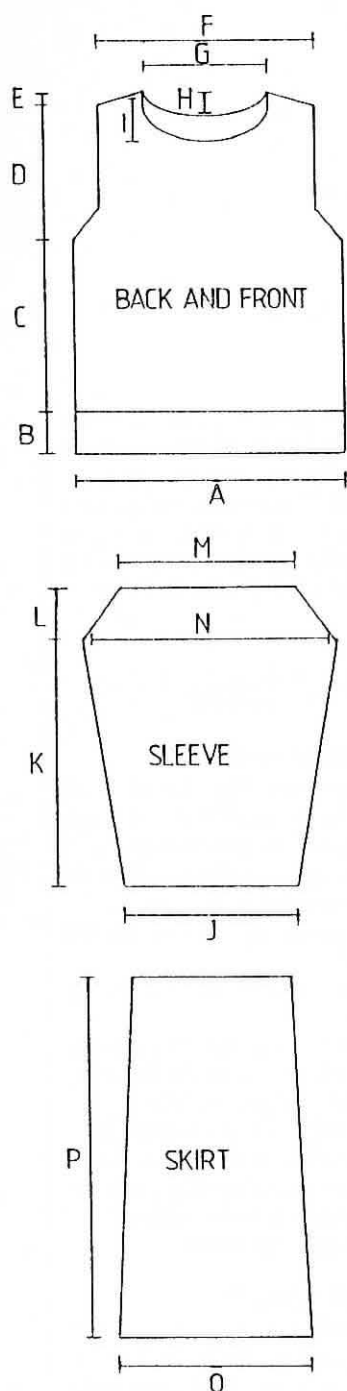
SKIRT

Carefully steam iron on reverse side. Sew left side seam. Insert one-inch-wide elastic into waistband and join waistband.

NEEDLE POSITION ON MAIN BED

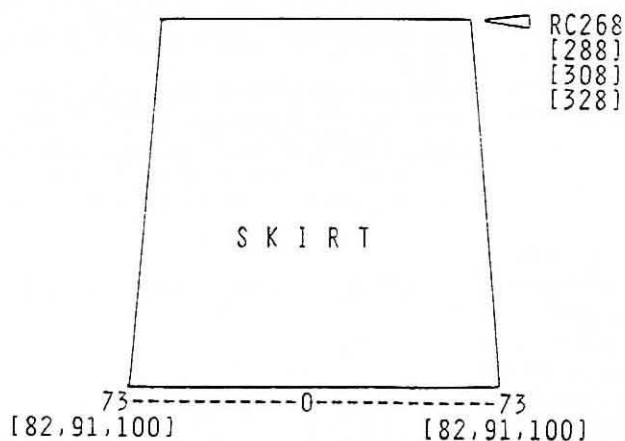
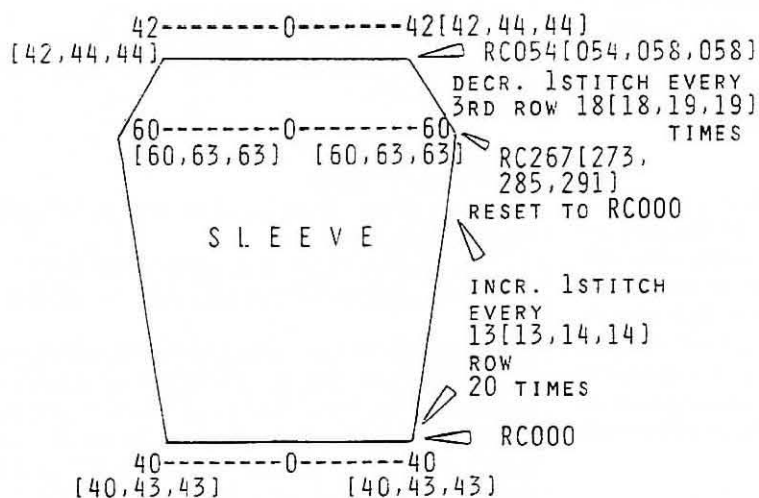
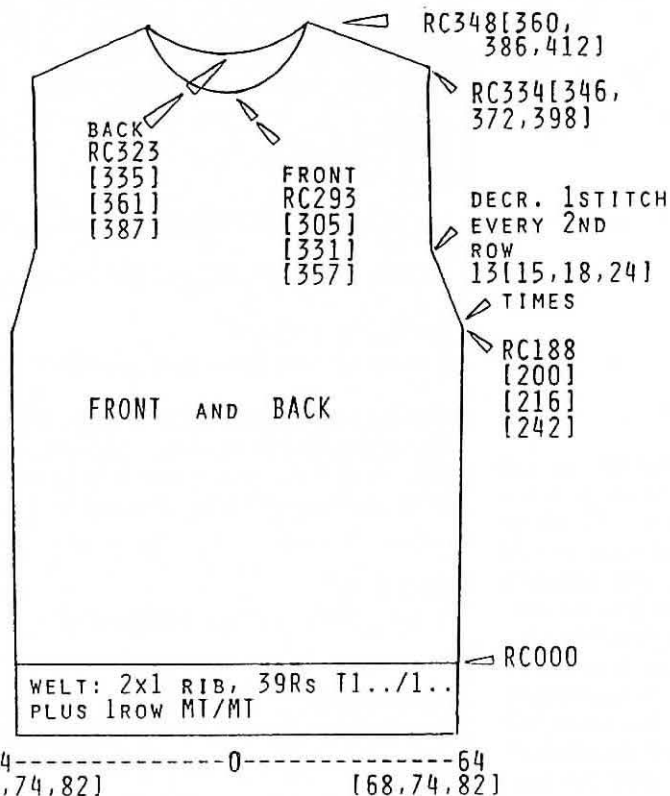


REPEAT ALONG
NEEDLEBED



A = 47.5 [50.5, 55, 61] cm
 B = 7.5 cm
 C = 30 [32, 34.5, 39] cm
 D = 23.5 [23.5, 25, 25] cm
 E = 2 cm
 F = 37.5 [39, 41, 43] cm
 G = 22 cm
 H = 4 cm
 I = 8 cm
 J = 29.5 [29.5, 32, 32] cm
 K = 43 [44, 45.5, 46.5] cm
 L = 8.5 [8.5, 9.5, 9.5] cm
 M = 31 [31, 32.5, 32.5] cm
 N = 44.5 [44.5, 46.5, 46.5] cm
 O = 54 [60, 67, 74] cm
 P = 63 [67, 71, 85] cm

51-----30-----0-----30-----51 [53, 56, 58]
[53, 56, 58]



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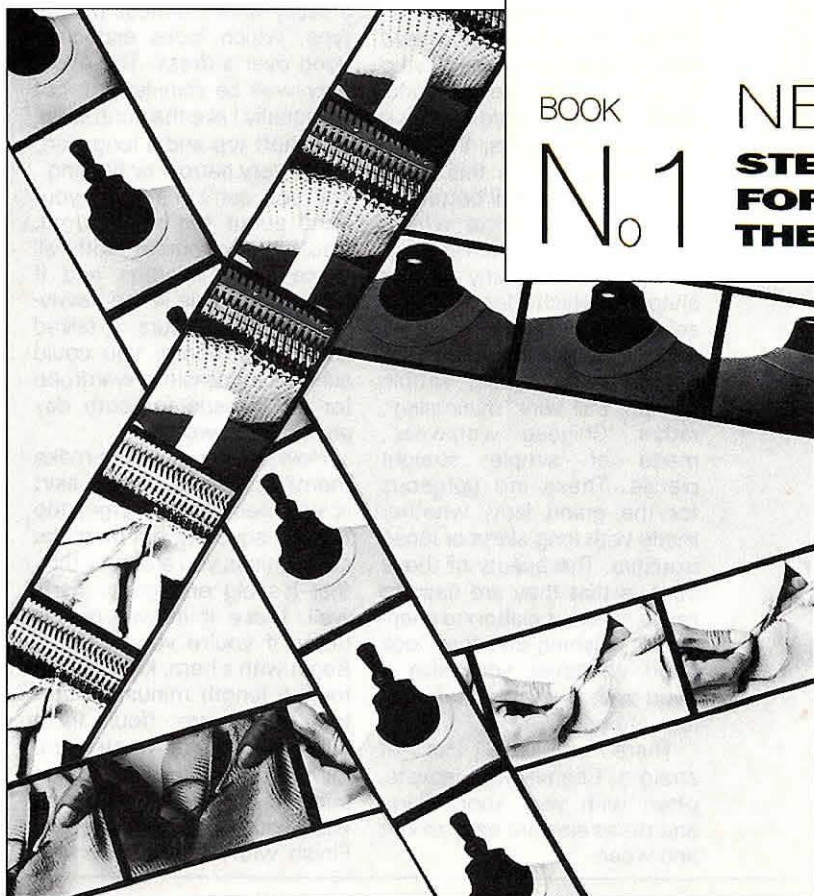
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MASTERCLASS

OCTOBER – SEASON OF SUITS – YOU MUST HAVE ONE!

This season brings a wealth of different styles, all very fashionable, with something for everybody, whether you are very tiny, very thin, very tall or very grand size indeed – so many that it's difficult to pick the most memorable – but here goes!

Mary Dowse



There are a number of quite strictly tailored shapes, worn with very short skirts, very long skirts, or straight trousers. You could, if you are a good dressmaker, do a wonderful job of cut-and-sew, interlining and lining and using your knitting as a conventional woven fabric. These can give tremendous results, though I rather feel that, in this case, you can make a still better job using a conventional woven tweed or worsted, while there are a great many softer shapes which lend themselves even better to knitted fabrics. The softest and simplest are the loose, simple jackets, still very 'minimalist', rather 'Chinese workwear', made of simple straight pieces. These are gorgeous for the grand lady, whether made with long skirts or loose trousers. The beauty of these suits is that they are easy to make, without elaborate shaping or finishing and they look good whatever your size – even with a mini skirt if your legs are good.

There are also lots of straight 'Chanel-type' jackets, often with very short skirts and these also are easy to knit and wear.

You can choose a finger-tip length for your jacket, with either a few inches of skirt showing or else worn with a really long skirt, or else aim for a really short, almost bolero-type, which looks especially good over a dress. The dress may well be mini-length, but personally I like the contrast of the short top and a long skirt, either very narrow or flowing.

If you can't make up your mind about the skirt length, trousers look great with all these jacket lengths and if they were made in the newly-fashionable colours I talked about last month, you could achieve a complete wardrobe for the season for both day and evening wear.

How are you going to make them? A straight, narrow skirt is very easy (don't forget the tension square!), but do make sure, unless you are very thin, that it's big enough to hang well. Make it in two pieces (three if you're very 'grand'). Begin with a hem, knit enough for the length minus about a ten centimetre (four inch) yoke, ending with waste yarn. Pick up the top, placing two stitches on each needle and knit your ten centimetres. Finish with a narrow hem to

take a thin waist elastic and there you are.

If you are using the 'right' or 'plain' side, sew the seams with a fine loose oversewing to give a really flat and almost invisible seam, but use mattress stitch if you are using the 'wrong' or 'purl' side as the right side. It's also easier to begin with a closed cast-on over alternate needles and turn the hem up and slip stitch it for 'purl' sided garments.

These skirts look nicest if you make a special waist slip to wear with them, using a firm lining fabric. Make these approximately five centimetres or two inches narrower than your knitting to help your skirt keep its shape. Either keep this separate or just attach at the waistline.

If you choose straight-legged trousers, make a pair in lining fabric as well, using the knitting as a pattern, but again make these a little narrower than the outside garment and attach them just at the waist. This helps trousers to keep a good shape; they look wonderful on larger ladies with a loose jacket top.

Fuller skirts can be knitted vertically or sideways, but do use a fabric slip with these too, as they hang better than with a knitted one.

To return to jackets, you can achieve an excellent result for a fairly tailored-style by knitting the hems and quite wide front facings all in one with the main body. When using a 'set-in' sleeve, I like to make a backstitched armhole seam of about one and a half centimetres (half an inch) to give a little extra definition and small shoulder pads are a help to give neat shoulders.

Drop shoulders and raglan styles are no problem, so pick which suits you best. You can line your jacket, though I try to avoid the conflict between knitting and a less stretchy lining fabric if I can, simply trying to finish the inside very neatly.

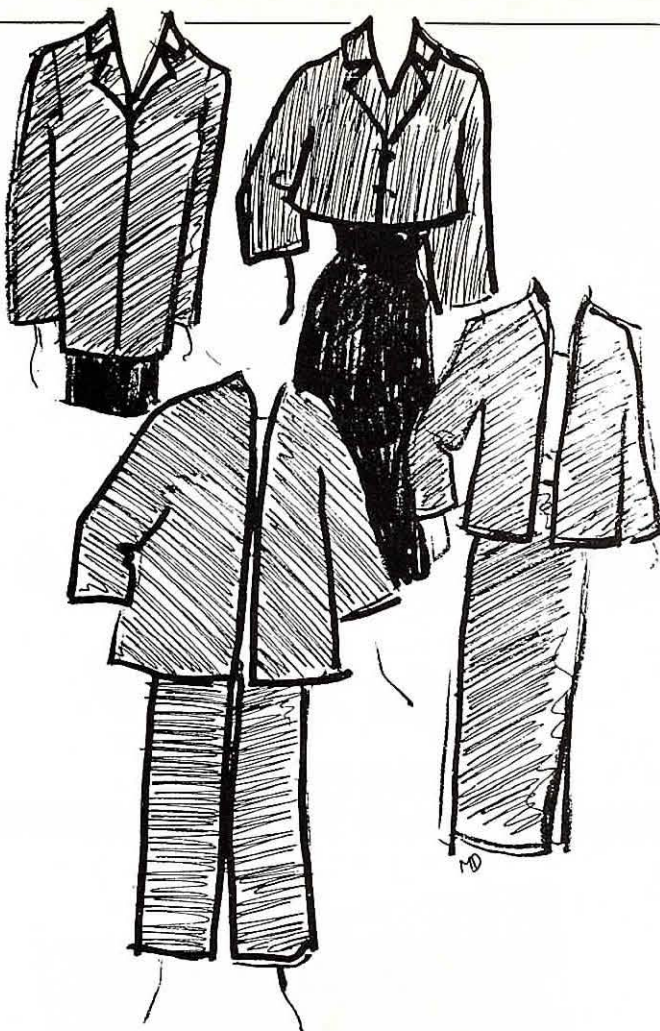
One stitch which makes a marvellous slightly 'tweedy' suit fabric is a one and one Fair Isle, either one or two rows of each. Usually the first cards in a punchcard pack, these patterns look 'woven' on the 'wrong' side, are slightly firmer than plain knitting and can be used either with the same colour in each feeder or two different ones to give the popular 'Donegal' tweed or

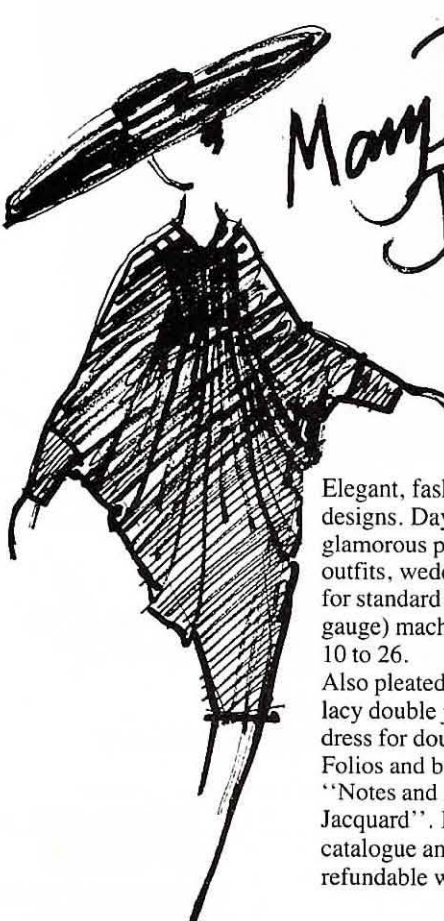
'pepper and salt' effect. Cream and brown or black, or pale grey and black work well here, or you can achieve beautiful subtle tones using brown and black, navy and black or a bright colour and black. You might like the effect on the 'right' side as well. I've tried this with two strands of Forsell's two-ply wool in each feeder for a really warm suit, both with 'built-in' facings and hems or simply bound with a strip of knitting in one of the colours, like a 'Chanel' braided edged jacket. Both look good, but I think that my favourite fabric of this sort is knitted twice, using one strand in each colour. This gives a lovely weight and a very neat finish inside and out which can be totally reversible if you like. It avoids any problems with hems and facings showing and creates an automatic lining which 'gives' in exactly the same way as the outer fabric.

Two-ply wool is an excellent yarn for all sorts of stitches. Used double it makes a super fabric, just that little bit thinner than one using a four-ply yarn; it also presses beautifully.

Although there are many excellent synthetic yarns on the market, I would put in a plea for wool for suits. It keeps its shape so well and even if you don't like wool for sweaters, a wool suit shouldn't feel 'scratchy', since you are likely to wear slips and shirts under it, while a silk scarf at the neck avoids the collar irritating you. Nowadays most wools can be washed in a machine on a wool setting and given a light spin without damage, though I do always try a sample first. This means that you can happily have one in 'winter white' if you choose.

Finally, although it is really no more difficult to knit a suit than it is to knit a sweater and skirts are really easy, you may not always wish for a completely knitted outfit, or else your time may be limited. Don't forget that a knitted jacket can look wonderful with a tailored woven fabric skirt or pants, while your best blazer or velvet jacket can look equally good with the contrast of a knitted skirt, either plain or pleated, so don't despair if your knitting time is limited. Make a knitted item especially to wear with your existing skirt or jacket and look marvellous this autumn.





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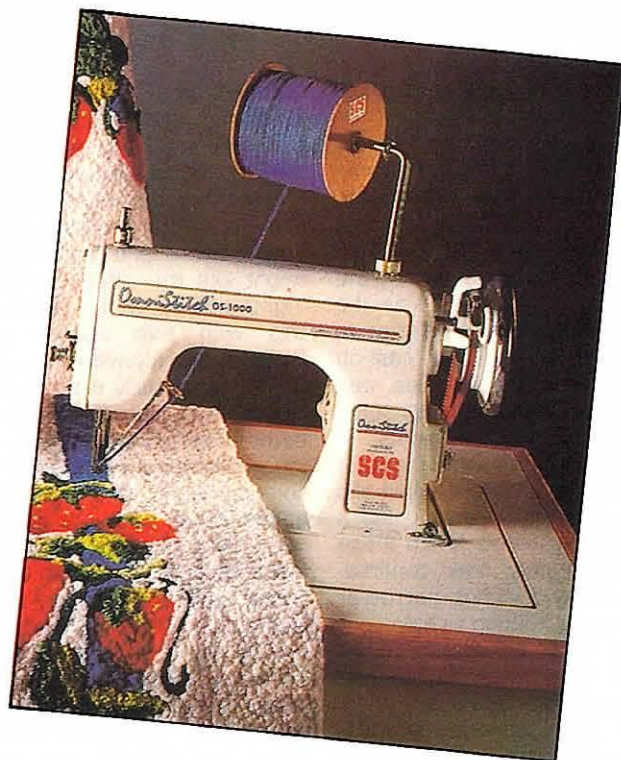
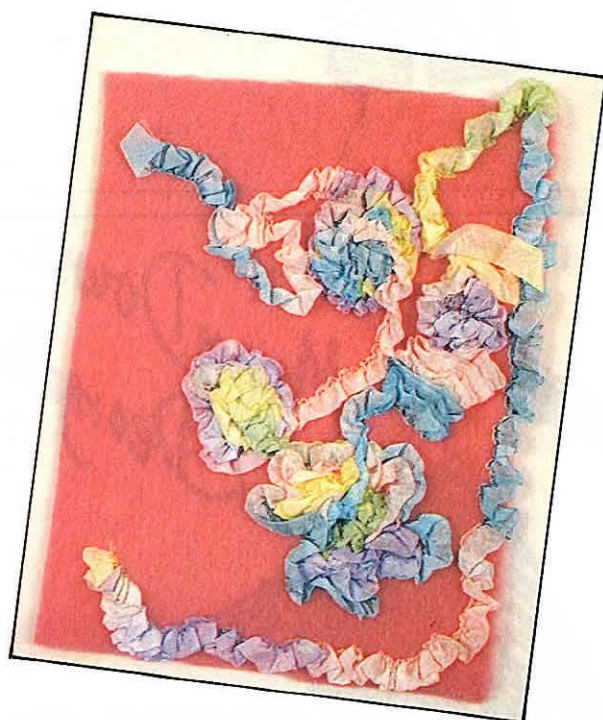
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1. Only one entry per person will be accepted. You should send your entry to October Competition, *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.
2. This competition is open to residents of the UK only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.
3. The closing date is 31st

October 1994. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.

4. No cash alternative will be offered.

5. The winner will be the first correct entry drawn from our postbag after the closing date.

6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.

7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

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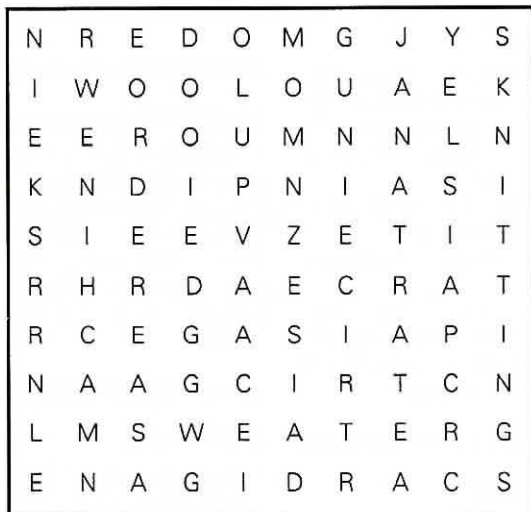
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Put the six-words phrase on a postcard or the back of a sealed envelope, add your name and address and post it to: October Comp. MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. Entries must arrive by the closing date, 31st October 1994.



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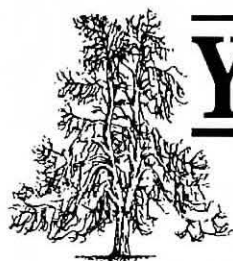
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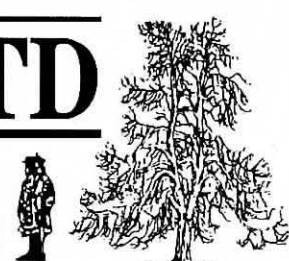
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C CLUB LINE

News of all kinds of ways to learn more about machine knitting is still pouring into our office as the 'knitting year' begins. Courses, Clubs, special events – here is an update.

CLASSES

Details are given in brief here so please get in touch with the contacts mentioned to find out more. There is no time to waste in most cases, as the autumn term starts around mid-September just as this issue is published.

CHEADLE

Cheadle Hulme Adult Education Centre: Mondays, 7.00-9.00 pm. Werneth Adult Education Centre: Tuesdays, 7.00-9.00 pm.

Contact: Linda Thompson; Tel: 485 4552.

HERTFORDSHIRE

Cheshunt School: Beginners, Tuesdays 7.15 pm: Improvers, Thursdays 7.15 pm.

Windmill Lane: Beginners, Tuesdays, 10.30 am: Day Club, Thursdays, 10.30 am.

Contact: Hertford Regional College, Broxbourne Centre; Tel: 0992 466451. Course tutor, Patricia Izzard; Tel: 0992 461236.

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Contact: Mavis Branton; Tel: 031- 663 1951 Ext 228.

LONDON

Classes resume during the week commencing 26th September at: Wanstead House, The Green, London E11; Mondays, 7.30 pm.

The Parkside Community Centre, Goodmayes Lane, Barking, Essex; Mondays, 1.30 pm.

Pier Training Shop, Pier Parade, North Woolwich; Fridays, 1.15 pm. Contact: Sylvia Jay; Tel: 081-534 4644.

LOWESTOFT

Kirkley Middle School, Southwell Road, Lowestoft: Club – Kirkley Knits – £6.00 for 10-week term; Tuesdays, 7.00-

9.00 pm. Workshop – £5.00 per day: Beginners and intermediate, first Saturday of month, ribber work for more experienced, third Saturday. Both 10.00 am-3.00 pm.

Lowestoft College: Beginners and intermediate course for Japanese machines and PPD; Mondays, 10.00 am-noon, 10 weeks from 19th September. Contact: Elsa McFee; Tel: 0502 574919 after 6.00 pm.

NORTHUMBERLAND

Astley High School, Seatold-elaval: Wednesdays, 7.00-8.45 pm. Contact: Tel: 091-237 1784. Ridley High School, Blyth: Thursdays, 7.00-8.30 pm. Contact: Tel: 0670 352641. Tutor for both: J. Stevens.

ROCHDALE

Hopwood Hall College, St. Mary's Gate: City and Guilds Creative Studies – Machine Knitting, Parts 1 and 2; Mondays, 9.30 am-2.00 pm.

CENTRA – Machine Knit-

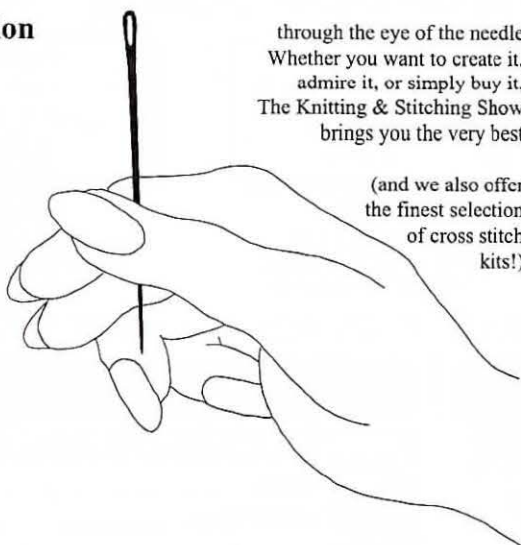
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Contact: Ian Clegg at College; Tel: 0706 345346.
Denise Matthews, tutor; Tel: 061-643 5250.

Plant Hill School, Blackley;
Classes for all abilities and
FACE machine knitting; Mondays, 7.00-9.00 pm.

Contact: School; Tel: 061-795 6010. Tutor, Denise Matthews; Tel: 061-643 5250.

Littleborough Community School; Littleborough Knitting Club; Tuesday, 7.00-9.30 pm.

Contact: Vikky Fletcher; Tel: 0706 370254. Denise Matthews; Tel: 061-643 5250.

SWINDON

Swindon College, Ferndale Road; City and Guilds Machine Knitting Part 1; Mondays, 6.30-9.30 pm from 26th September.

Basic Machine Knitting; Tuesdays, 7.00-9.00 pm from 27th September.

Contact: College; Tel: 0793 613313. Beryl Henderson, tutor; Tel: 0793 521959.

CLUBS

HOSPICE DAY

Castleton MKC are hoping to raise even more than last year's £600 when they hold their third 'Special Day for the Hospice' on Sunday, 23rd October.

The event is at Castleton Community Centre, Manchester Road, Castleton, Rochdale, Lancashire from 10.00 am-4.00 pm. The entrance fee is just £1.00 and you will be able to buy from the displays of companies such as Ewe-Knit, Riverside Spinning, Jacquandra, Busy Bee Basics and Barbara Stubbs Videos. There will be yarns, patterns and appliques on offer as well local crafts and items for sewing and embroidery. For further details, ring 0706 50064.

NEW VENUE

Dawn's Kwik-Knit Club now meets at Fishersgate Community Hall, West Road, Fishersgate, Southwick, Sussex. She says this is almost opposite the power station chimney on the A259 coast road and there

is on-site parking, disabled access, a library and home-made refreshments.

Meetings are held at 2.00 pm on the fourth Sunday of most months and Dawn Latter will give you further details if you call her on 0273 464821.

STAPLEHURST

The Lynn's Lodge Passap/Pfaff MKC would welcome new members to their group. Meetings have been rescheduled and now take place from 10.00 am-noon on the second Friday of the month. There are talks and demonstrations from founder Lynn Reid as well as other talented members, on Passap/Pfaff related topics and club trips to events such as the knitting exhibitions.

The club includes beginners too, so if you use one of these machines, you could share or improve your skills by membership. For more details, ring Secretary, Susan Keddle on 0892 890895.

BICESTER

Ewe MKC meets, rather aptly, at the Rainbow Room, Methodist Church, Sheep Street, Bicester. You'll find them there at 7.45 pm on Thursday, 6th October and 10th November but if you want further dates or details, call Anne Andrews, the organiser, on 0869 322022.

BUCKLEY

Sheila Lewis is organiser of the Buckley MKC which meets on alternate Thursday evenings from 7.30-9.30 pm at Our Lady of the Rosary Church Hall, Daisy Hill, Buckley, Clwyd. Ring Sheila to find out more on 0244 549998.

BURGESS HILL

South Down MKC meets on the second Monday of the month from 2.00-4.00 pm in Burgess Hill, West Sussex. Please contact Mrs Wendy Hutson on 0444 232339 for further information.

GREENFORD

The Northolt/Greenford MKC meet in Greenford at the Baptist Church Hall, Malden Avenue on the fourth Thurs-

day of the month at 8.00-10.00 pm. More details from organiser, Mrs J. Cole, on 081-864 8943.

LEIGHTON BUZZARD

Buzzard Kwick Knits meet twice a month on the second and fourth Monday evening from 7.30-9.30 pm. The venue is Trinity Methodist Church, North Street, Leighton Buzzard and the organiser is Pam Crowther, telephone 0525 375622.

SITTINGBOURNE

The Allsorts KC hold their meetings on the last Wednesday of every month, 7.30-9.30 pm, at Labour Hall, Park Road, Sittingbourne. Call Valerie-Ann Rochester on 0795 477164 for information.

STAFFORD

Stafford & District MKC gathers at The Centre For The Blind, North Walls, Stafford, on the first Wednesday

evening of the month, from 7.30-10.00 pm. Organiser Christina Cowan will tell you more if you call her on 0785 713396.

STOKE ON TRENT

Thursday, 15th September is the date of the first meeting of Whitfield Machine Knitters at the Ball Green Youth and Adult Centre, Wilding Road, Ball Green, Stoke on Trent. Jean Munro will tell you more about it if you call her on 0782 536566.

Jean was a very active member of Fleetville MKC in St Albans and when she could not find a similar club near her new home, she decided to start one herself. With her experience of the organisation of a successful club this should be off to a good start, so why not give her a call, readers in Stoke?

STRATFORD ON AVON

What else would you call the local club but Shakespeare Knitters? Ann Fox tells us that

about 20 members gather each first Friday of the month from 7.30-9.30 pm at the Ken Kennet Centre, 100 Justins Avenue, Stratford-on-Avon. They would welcome new members. The club has its own machine on which problems can be demonstrated

(and solved!) and new techniques learnt and meetings are often a chance to hear visiting speakers such as Erica Thomson of Pressing Matters who is expected on 7th October. For more details call Ann Fox on 0789 297667 or Margaret Stokes on 0789 299473.



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PRICE		
Adults	£4.50	£3.50
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28th - 30th October

Royal Highland Showground,
Ingliston, Edinburgh

Open 10 - 6

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Adults	£4.00	£3.50
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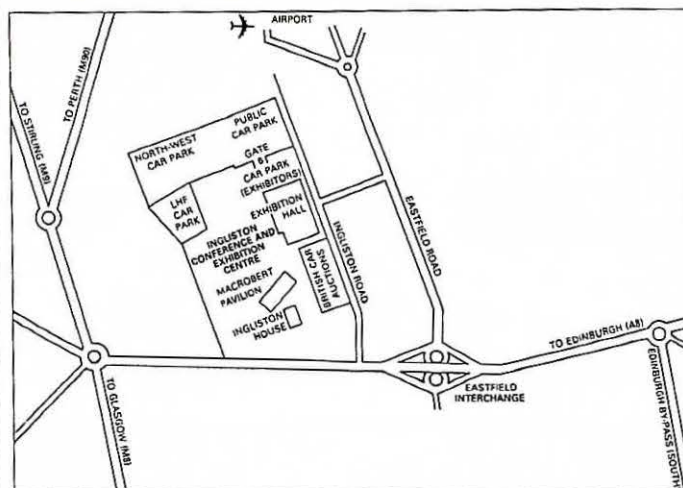
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THE ROYAL HIGHLAND SHOWGROUND INGLSTON, EDINBURGH



The Royal Highland Showground at Ingliston is situated to the west of the city, adjacent to Edinburgh airport. If you travel by road, follow the road signs for SCKF. The showground is approached by the A8 from Edinburgh City Centre or by the motorways M8, M9 and M90. On site

there is free parking for cars and coaches.

To reach Ingliston by public transport, travel to Edinburgh by train to Waverley Station or by bus to St Andrews Square bus station where you will find a half-hourly FREE bus service to the show.

TICKET PRICES AND ADVANCE BOOKING

The 8th Scottish Knitting and Needlecraft Fayre is open from, 10.00am to 6.00pm from Friday, 28th October to Sunday, 30th October. Admission prices, which include all attractions, lectures, workshops and fashion show are:-
Adults £4.00; Senior Citi-

zens £3.00; children under 16 years FREE. Save 50p on tickets purchased in advance from: Nationwide Exhibitions (UK) Ltd., P.O. Box 20, Fishponds, Bristol BS16 5QU. Access and Visa cards are accepted. Tel: 0272 701370.

FREE TICKETS DRAW - TRY YOUR LUCK!

Thanks to organisers, Nationwide Exhibitions, we have 20 pairs of FREE tickets for the Scottish Fayre to present to our readers. The tickets are for the first day of the show, Friday, 28th October, but as they are complimentary, the winners may in fact use them for any of the three days. So if you and a friend or relative would like to see the show, all you have to do is put your

name and address on a postcard or the back of a sealed envelope and post it to: Edinburgh Tickets, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

The 20 winners will be drawn at the beginning of October so that the tickets can be sent off in time, so don't delay, get your postcard off today!

... AND ON TO LIVERPOOL



4th - 6th November
Docklands Exhibition Centre,
Albert Docks, Liverpool
Open 10 - 6

	Normal Admission Price	ADVANCE TICKET PRICE
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Adults	£4.50	£3.50
OAPs	£3.00	£2.50

Scottish KNITTING & NEEDLECRAFT FAYRE

8th

SHOW GUIDE

INGLISTON - EDINBURGH

28th - 30th October



The second spectacular show in the autumn series of knitting and needlecraft exhibitions organised by Nationwide Exhibitions is the 8th Scottish Knitting and Needlecraft Fayre to be held at The Royal Highland Showground, Ingliston, Edinburgh.

The Fayre begins on Friday, 28th October and will be open from 10.00am to 6.00pm for three days, Friday, Saturday and Sunday. Companies from all over Britain will be there to welcome an estimated 20,000 visitors so there will be lots to see and buy as well as opportunities to see new products for the first time and learn new tricks of the trade from the many workshops and demonstrations available.

The Fashion Show is a must of course as this is where you can see all the yarns and fabrics, patterns

and skills, come together in the end result - lovely clothes you can make yourself which reflect the latest fashion in style, colour and materials. There are four of these shows each day in the 1,000-seat theatre so be sure to check the times of these and any lectures you want to attend before you turn your attention to the stands.

It would be all too easy to be carried away by the quantity and diversity of the products on display. Exhibitors will be offering yarns, sewing and knitting machines, spinning, weav-

ing, accessories, literature and publications, knit kits, designer knitwear, fabrics, haberdashery, crochet, tapestry, embroidery, toy making, patchwork, quilting and more besides. Then there will be free draws, competitions and bargain offers only available at the show, so let's hope it's your lucky day!

Facilities at Ingliston take disabled visitors into account and include a licensed restaurant, cafe and bar, a variety of rest areas and a free left luggage area for all that shopping, so book your ticket now and 'Have a nice day'.

EXHIBITORS AND STAND NUMBERS

Arklay Sales	D31, B11	Gus Gus Designs	C16	Regency Arans	C13
B S K Ltd	A12	In Ex Ltd	B9a	Scottish Machine Knitters	D21
Bee Bee Wools	D39	Innovative Marketing	E1	Sew It All	D36
Black Sheep co	A14	Inscribe Ltd	C32	Singer UK Ltd	B8
Busy Bee Basics	D35	ISAF Design Ltd	A27	Spiders Web	A25
Cardonald College	D23	Janna Hodgson Ltd	B5a	Stitches of Halifax	C30
Carl Boyd	B2	Jewel & Esk Valley College	B14	T F H Sales & Promotions	C26
Caroline Nelson & Elaine Cater	A6	John Promotions	B14a	T Forsell	D41
Confectionery Decorations	B12	Kate Arklay Designs	A5	Talisman Bone China	C17
Coot Crafts	B3a	Keythreader	C2a	Terry Mason	A2
Craft Lines	C3	Keyto Marketing	D33	The Button Lady	C18
DesignaKnit	D34	Limited Editions	D17	The Machine Knitters Co	A1
Drummond Wools	B7/8, A13/14a	New Lanark Trading	A31	The Wool Sak	A13
Embroidery Shop	A26	Newhome Sewing Machine Centre	B5	Tudor Jane	C5
Empress Mills Ltd	D28	Nina A. Miklin Ltd	C8	Uppingham Yarns	B4a
Faces	C14	O S A	A34	Victor of Romford	A8
Fashion Theatre Co	C31	Patchwork Cottage	A4	Websters Punch	A7, C7, D30
Fast Systems	D29	Perth College	D20	Woolley Software	B1
Finishing Touch	C12	Pinflair	A24	Worth Fibres	D38, A3
Forge Crafts	24	Quality Kits	C27		
Fun 2 Do	B9	Rag Rug Makers	E2		

Please check your show programme for exhibitors added after the magazine went to press.



TUCK STITCH AND PEARLS

2

BACK

Push 126 [132, 138, 144, 150] Ns at centre to WP. * Insert card and lock on first row. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 12 rows. Using MT+1, K 1 row. Using MT-2, K 12 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. Set RC at 000. Release card and cont in tuck st *. K 162 [168, 168, 174, 180] rows.

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 88 [90, 94, 96, 100] sts rem. K 81 [77, 81, 77, 75] rows. RC shows 270 [276, 282, 288, 294].

SHAPE SHOULDERS

Cast off 7 [7, 7, 8, 8] sts at beg of next 6 rows and 7 [8, 9, 7, 8] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 32 [32, 34, 34, 36] sts and release from machine.

POCKET LININGS

Push 43 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MY, K 46 rows. Using WY, K a few rows and release from machine.

LEFT FRONT

Push 18 Ns at left and 45 [48, 51, 54, 57] Ns at right of centre 0 to WP. 63 [66, 69, 72, 75] Ns. Work as for back from * to *. K 64 rows.

PLACE POCKET LINING

Counting from left edge, transfer sts 13 to 48 inclusive on to a st holder. With P side facing, replace pocket lining sts on to empty Ns, dec 7 sts evenly. K 98 [104, 104, 110, 116] rows. RC shows 162 [168, 168, 174, 180].

SHAPE ARMHOLE

Cast off 6 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 44 [45, 47, 48, 50] sts rem. K 36 [26, 40, 30, 22] rows. RC shows 225 [225, 241, 241, 241].

SHAPE NECK

Cast off 8 sts at beg of next row. Dec 1 st at neck edge of every row until 31 [32, 34, 35, 37] sts rem, then on every foll alt row until 28 [29, 30, 31, 32] sts rem. K 33 [39, 27, 33, 37] rows. RC shows 270 [276, 282, 288, 294].

SHAPE SHOULDER

Cast off 7 [7, 7, 8, 8] sts at beg of

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Spectrum Tango 4-ply. (Yarn Guide No. 11.)
1 x 500g cone in Petrel (MY).
28 [28, 29, 29, 29] tiny pearl buttons.
2 stitch holders.

GARMENT WEIGHT

Finished garment in first size weighs 325g.

The fibre content of this yarn is 80% Courtele, 20% Wool. This yarn is available by mail order only. Please contact Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB. Telephone: 0484 843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 99 [104, 108, 113, 118] cm, 39 [41, 42½, 44½, 46½] in.
Length to shoulder 53 [54, 55, 56, 57] cm, 20½ [21, 21½, 22, 22½] in.
Sleeve seam 44 [45, 45, 46, 46] cm, 17½ [18, 18, 18½, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 54 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of tuck stitch as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.

next and foll 2 alt rows, K 1 row.
Cast off rem 7 [8, 9, 7, 8] sts.

RIGHT FRONT

Work as for left front, reversing shapings by reading right for left and left for right.

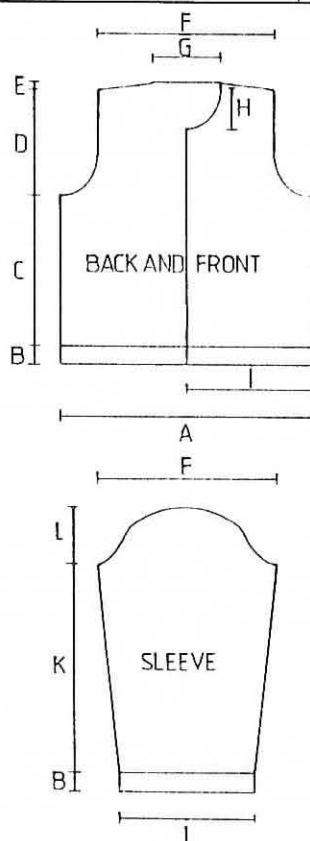
SLEEVES

Push 68 [70, 72, 74, 76] Ns at centre to WP. Work as for back from * to *. K 60 [60, 50, 50, 40] rows. Shape sides by inc 1 st at each end of next and every foll 16th row until there 88 [90, 94, 96, 100] sts. K 17 [23, 17, 23, 17] rows. RC shows 222 [228, 228, 234, 234].

SHAPE TOP

Cast off 6 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll 4th row until 56 [60, 64, 68, 76] sts rem, then on every foll alt row until 36 sts rem. K 1 row. Cast off.

29►



- A = 50 [52.5, 55, 57.5, 60] cm
- B = 3 cm
- C = 30 [31, 31, 32, 33] cm
- D = 20 [20, 21, 21, 21] cm
- E = 1.5 cm
- F = 35 [36, 37.5, 38, 40] cm
- G = 13 [13, 13.5, 13.5, 14.5] cm
- H = 9.5 [10.5, 9, 10, 11] cm
- I = 25 [26, 27.5, 28.5, 30] cm
- J = 27 [28, 28.5, 29, 30] cm
- K = 41 [42, 42, 43, 43] cm
- L = 11 [11, 12, 12, 12] cm

TALKING POINT

CITY & GUILDS SUCCESS

Julia Wilkin is one of this year's successful City & Guilds candidates who completed the course at the Kingston Maurward College in Dorchester, tutored by Angela Gordon and Loraine McClean.

This was a particularly demanding course because all the candidates were Passap or Pfaff knitters and the syllabus had been devised for single bed machines. The 'Open Work' and 'Weaving' projects were possibly the most difficult to execute on the double bed machines but in the end, after much experimentation, these produced some of the most exciting results.

Angela tells us that Julia was a first rate student, always willing to experiment on both the design and knitting aspects of the work. In fact many times Julia was totally carried away and could have produced a complete range of garments from the design work submitted for a single item.

Her first project was a cardigan/jacket with set-in sleeves designed in textured yarns and single bed slip stitch in the colours of a stormy sea. Her ideas for two co-ordinated garments were definitely unusual and actually resulted in three

pieces. Julia knitted the pieces for a child's jacket, Turkish slippers and hat from her own hand dyed yarns. These were then felted and large pom-poms were felted at the same time. Hand embroidery and dangling pom-poms decorated the outfit. The open work garment, an outrageous gold lurex over-vest to be worn by an extrovert lifeguard, was based on fishermen's nets and was knitted in strips of tuck lace and circular cord – definitely open! Julia's final garment, based on the letter R and using lino printing to develop the design, was a beautifully finished woven waistcoat.

Julia thoroughly enjoyed doing the course but found it took a lot of time and she definitely needs a break before tackling Part 2. The beauty of Part 2 is that it is far more suited to the double bed machines and this time the Passap should really excel, so Angela and Loraine hope Julia will return after her break and complete Part 2 with them.

Knitters embarking upon the City & Guilds Creative Studies course in Machine Knitting will find they have some very hard but interesting work ahead of them. Most students are initially overwhelmed by the amount of design work they have to complete but, equally, most find they really enjoy this creative side of knitting once they get into the swing of it.

During the two year course you will spend many hours learning all about colours, textures, shape and form, proportion, balance and design development from inspirational source. You will learn how to look for that inspiration and what to do with it once you have recognised it! Many different media will be explored from paper cuttings and finger painting with children's powder paints to computer graphics.

That's just the design side of things, you will also spend many happy hours (some of them frustrating!) at your knitting machine experimenting

and learning just what you can make the machine do. There is also a certain amount of technical knowledge to be absorbed. Through experimentation, tutorials and research you will learn how to produce garment designs for customers, how to cost a garment, estimate yarn quantities and produce a first class finished product.

Angela and Loraine are taking a year off from the courses in Dorset but Angela has agreed to run a Part 1 course here in Maidenhead starting this September with a Part 2 course starting in January. Knitters using any machine – single bed, chunky or double bed – are welcome as they are all available in our workshop and Angela will cater for you all. Loraine is a very talented and experienced knitwear designer. She is still running the hand knitting course in Dorchester which has a few months to go but Angela is hoping to convince Loraine to join her for at least one day when it has finished.



BUTTONHOLE BAND

Push 112 [112, 118 118, 118] Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 6 rows. Counting from left edge, transfer the 10th [10th, 9th, 9th, 9th] and every foll 7th st on to its adjacent N at right. Leave empty Ns in WP. K 6 rows. Using MT +1, K 1 row. Using MT-2, K 6 rows. Make buttonholes over same Ns as before. Pick up the 7th row st immediately above each hole in the first row of holes on to the empty Ns directly above. K 6 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT +1, K 1 row. With K side facing, pick up 112 [112, 118, 118, 118] sts evenly along front edge and place on to Ns. K 2 rows. Cast off.

BUTTON BAND

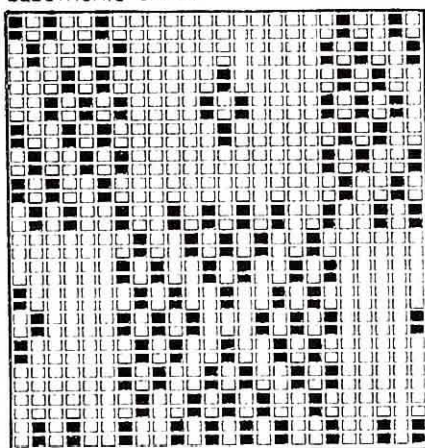
Work as for buttonhole band omitting buttonholes.

NECKBAND

Join shoulder seams. Push 128 [128, 132, 132, 136] Ns to WP. * Using MT and WY, cast on and K a few rows, ending with carriage

at right. Set RC at 000. Using MT-2 and MY, K 6 rows. Counting from left edge, transfer the 5th st on to its adjacent N at right. Leave empty Ns in WP. K 6 rows. Using MT+1, K 1 row. Using MT-2, K 6 rows. Make a buttonhole over same N as before (pick up st as for buttonhole band). K 6 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row *. With K side facing, pick up 7 sts from button band, 41 [41, 42, 42, 43] sts up left front neck, 32 [32, 34, 34, 36] sts across back neck. 41 [41, 42, 42, 43] sts down

ELECTRONIC CHART



right front neck and 7 sts from buttonhole band and place on to Ns. K 2 rows. Cast off.

POCKET TOPS

Push 36 Ns to WP. Work as for neckband from * to * omitting buttonhole. With K side facing, replace sts from st holder on to Ns. K 2 rows. Cast off.

PRESSING

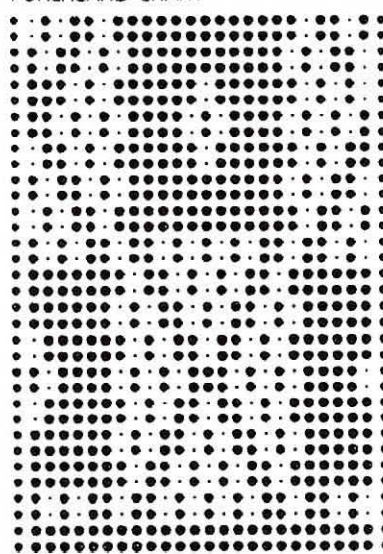
With wrong side facing, pin out all

pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join side and sleeve seams. Set in sleeves. Catch down pocket linings on to inside and ends of pocket tops neatly to right side. Neaten ends of bands. Sew on buttons to correspond with buttonholes. Sew 6 buttons on to each pocket as shown.

PUNCHCARD CHART



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_____	_____	_____	£_____	£_____
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DUOMATIC UPDATE

WEIGHTS AND STRIPPERS

This month seems to be as good a time as any to think about superfluous weights and strippers. Duomatic knitters will know that these are not quite what they appear to be. I started thinking about them when I received a query from a reader who was confused about when to use the black strippers.

Hazel Duignan

Firstly let us consider the weights. I never use combs and weights on my Duomatic machine. I know that some knitters do use them but I have never found that I needed to. I do have some of the 'heel grip' type of weight; these are extremely handy to use for sock heels and also double as helpers for the edges of the work occasionally.

When Japanese machines

are used for ribber work, combs and weights are essential, to enable the stitches to knit off properly, but although this method is very efficient, the weights do tend to distort the work somewhat. Duomatic machines use strippers instead of weights and these strippers push down to form the stitches just as efficiently as the weights but without the distortion.

Japanese machines used

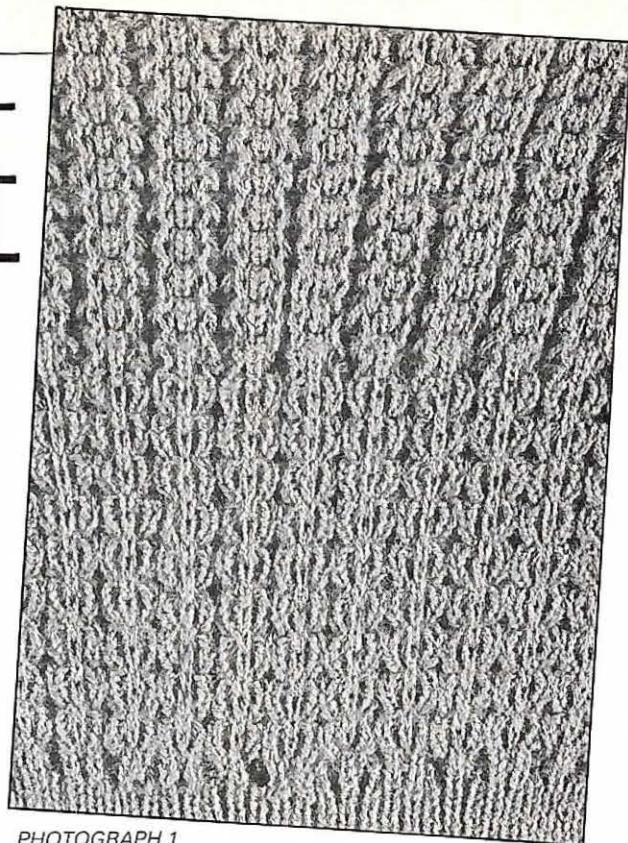
for single bed work employ little wheels and brushes on the sinker plate to knit off the stitches, sometimes helped by small claw weights. Again, the Duomatic uses strippers to knit the stitches off. Because there are no brushes or wheels, hairy yarns knit much more easily on the Duomatic, without getting caught up.

There are two types of stripper. The orange ones used for

most double bed work have a pointed steel needle with a right angled bend in it which, together with the almost triangular piece of either black or orange plastic, push the work down. On the older machines these strippers are pink and do not push down quite as efficiently as the orange. The blue strippers are very similar to the orange ones but their steel needles are straighter. Blue strippers are no longer supplied with the machines but I suggest that you buy some if you can, since they are wonderful for a bit of extra push when you are knitting with a heavy or difficult yarn, or if you have any problems with stitches not knitting off properly.

The second type of stripper is the black ones. The steel needles of these are heavier and have a plastic covering, while instead of a triangular plastic piece they have a black plastic wheel. They are used mainly for single bed work (more about this later on).

Strippers are quite expensive and, since they are indispensable, need to be cared for. The plastic cover on the blade of the black strippers should be quite smooth. If it is not, then use a piece of very fine emery paper to gently smooth it. If this does not work and the plastic is still rough, then I am afraid you will have to buy new blades. However, blades are very easy to replace. Just pull out the old blades and push the new ones firmly into the slot. Some-



PHOTOGRAPH 1

DIAGRAM 1

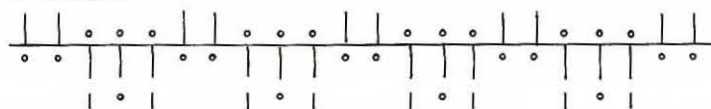


DIAGRAM 1A

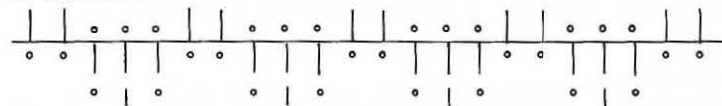


DIAGRAM 2

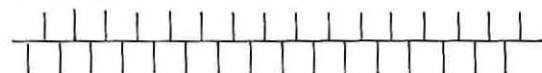
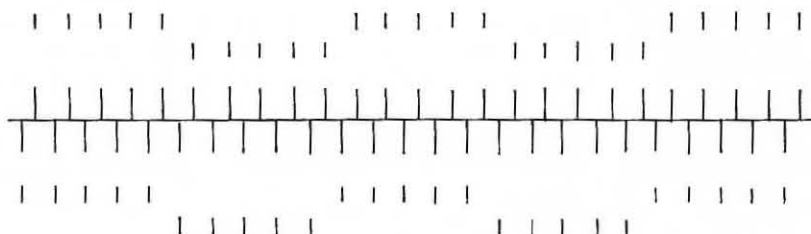


DIAGRAM 3



times the little black wheel may get slightly chipped and you may be able to smooth the edge slightly with very fine emery. However, if this does not work, for it will only deal with a very small chip, then I am afraid you will need new black strippers. The price will encourage you to be very careful in future.

I'm glad to say that the blue, orange and pink strippers seem to be more difficult to damage, but if the steel needle is out of line or the plastic rough or chipped, then again you may have to buy new ones. Having said all this, the strippers really do last a very long time if you do not damage them.

Now to return to the question which started me off on this theme. When should we use black strippers? Firstly, any stitch knitted on only one bed, whether the back or the front bed, will need black strippers. That is easy, but any double bed stitch which has fairly large groups of needles out of work on one or both beds, will also need black strippers. Eventually experience tells you when you need the extra push of the black strippers, but here are a few stitch patterns to help you recognise the stitch settings.

1. Cast on in 1x1 rib, then arrange needles as in diagram 1 (use 3-ply yarn). Pushers also as diagram. Try stitch size 3/5. Handle up. Black strippers. Knit 2 rows N/N. * Knit 4 rows N/AX, 2 rows N/N *. Repeat from * to * throughout. Halfway through the sample, I changed the pushers to the setting shown in 1A

and continued knitting in the sequence of 4 rows N/AX, 2 rows N/N. See photograph 1. Either side of the fabric can be used.

2. This pattern is nice for an edging instead of a rib and has many additional uses. Handle down, orange strippers. Cast on in full needle rib (Diagram 2). Directly after the cast on rows, black strippers, knit 6 rows GX/N, 2 rows N/N throughout. I used stitch size 3³/₄/5, knitted the pattern seven times, then knitted in full needle rib at stitch size 4/4. See photograph 2. Alter the number of GX/N rows as you wish to give bigger 'pleats'.

3. This pattern will give you alternating vertical stripes of colour. Although all the needles are in work on both beds, the use of the pushers and arrow keys means that not every stitch knits on every row, so cast on for full needle rib, then arrange pushers as diagram 3. Black strippers. Knit 2 rows BX←/BX←, colour 1. Knit 2 rows BX←/BX←, colour 2. Repeat these four rows throughout.

As well as these patterns, black strippers must always be used for tubular knitting. Orange strippers will knit a few tubular rows, as when you cast on with tubular knitting, but as soon as possible change to black if you are knitting more than about four rows CX/CX.

I hope that this has helped those of you who have had problems deciding which strippers to use. E6000 knitters should experience no problems, since the console

will spell out what they must do.

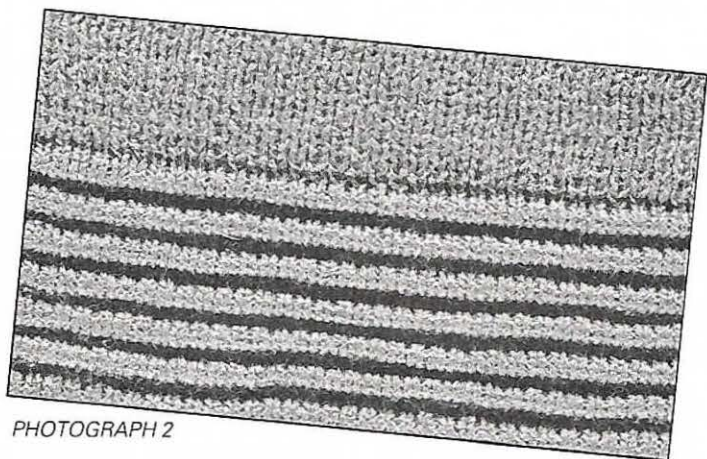
One more question I would like to deal with in this article concerns back bed pushers. It applies to both the Duomatic 5 and 80 and also to the E6000. I had a query from one knitter who has had problems with pushers spoiling her pattern. So for her, or anyone else with this problem I would stress that it is essential that the blocking rail should be properly closed before you knit. If you make sure that pushers are either fully in or fully out of the rail, then it will spring closed as soon as you release the knob. Put the pushers either to rest or fully into working position as required for your stitch pattern. Most knitters start off with everything arranged as it should be, but increasing and decreasing often causes the spring to be held open by a pusher slightly out of line, especially for the

not so tall knitters (like me) as we cannot properly see what is happening on the back bed.

Another thing to remember is that the lock must go far enough past the last pusher, if the arrow keys are being used to move the pushers, or the little scoop which moves them does not get a chance to work properly. Just one more thing, make sure that, if you are using the arrow keys, they are fully depressed when you need to use them and also that the centre 0 button is fully depressed when the arrow keys are not used. It is quite easy to push the 0 centre button but not depress it far enough if you are knitting in a hurry.

I hope that all this has been of some help to the newer knitters. I am sure that a lot of you have, like me, covered the subject by making mistakes and having to put things right.

Happy knitting.



PHOTOGRAPH 2

Knitting Machine Journal

Plus

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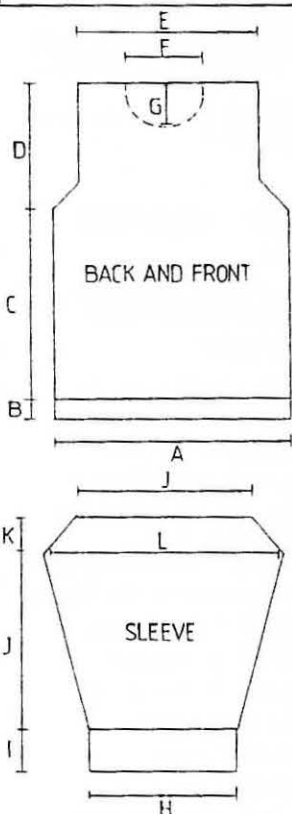
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Glos GL15 4PF
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PROGRAM

Prog	ENT
Erase	ENT
Cast on	8 ENT
	(4 for sleeves)
All st Patt	NO
St Patt A	Dot ENT
	Read card A
Alter	NO
Knit Tech	183 ENT
Enlarge Position	NO
Test	NO
All St Patt	NO
St Patt B	Dot ENT
	Read card B
Alter	NO
Knit Tech	183 ENT
Enlarge Position	NO
All St Patt	ENT
Form	NO
Continue to end of program as usual.	

BACK

Handle down. Orange strippers. Set up 126 [138, 150, 162] Ns on each bed at centre in WP for full needle rib (E6000 - Cast on 8). Set lock on N/N and stitch size to 2½/2½. Using MC, K 1 row. Set lock on CX/CX and stitch size to 3½/3½, K 2 rows. Set RC at 000. Black strippers. Set stitch size to 4¾/4¾, K 44 rows. Set lock on N/N, K 1 row. Orange strippers. Arrange pushers under every front bed N in WP. Insert Card 1 into



A = 50 [55, 60, 64.5] cm	G = 10.5 cm
B = 4 cm	H = 31 cm
C = 40 cm	I = 8.5 cm
D = 26.5 cm	J = 37.5 cm
E = 37.5 [42, 47, 52] cm	K = 6.5 cm
F = 16 cm	L = 50 cm

TRELLIS BORDER

3

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with deco and E6000 machines.

MATERIALS

Forsell Naturell Wool and Alpaca. (Yarn Guide No. 8).
1 x 400g cone in Spruce (MC).
1 x 400g cone in White (C).

GARMENT WEIGHT

Finished garment in second size weighs 435g.

The fibre content of this yarn is 80% Wool, 20% Alpaca. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 99 [108, 118, 128] cm, 39 [42½, 46½, 50½] in.

Length to shoulder 70.5 cm, 28 in.

Sleeve seam 46 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

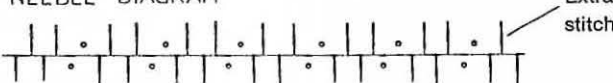
50 stitches (on each bed) to 20 cm and 100 rows to 17.5 cm, measured over Jacquard pattern (tension dial approximately 4¾/4¾). Set lock on N/BX← and deco to ④ (E6000 - Knit Tech 183). Wash and press before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 34.

NEEDLE DIAGRAM



card holder and set to 0. Program card with deco and slip deco to lock (E6000 - Patt A). Set RC at 000. Set lock on N/BX← and deco on ④. Cont in stripes of 2 rows MC and 2 rows C.

DUO 80

K until RC shows 124. Remove card. Insert Card 2 and program. K until RC shows 228.

E6000

Cont in patt A until RC shows 132,

then cont in patt B until RC shows 228.

ALL MACHINES

Place marker at each end.

SHAPE ARMHOLES

Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Cont in patt 2 (E6000 - Patt B). Dec 1 st on each bed at each end of next and every foll alt row until 100 [112, 124, 136] sts rem on each bed, then on every foll 4th row until 94 [106, 118, 130] sts rem on each bed *. K 115 rows. RC shows 152. Place marker at each side of centre 40 sts on front bed. Cast off loosely.

FRONT

Work as for back to *. K 55 rows. RC shows 92.

SHAPE NECK

Note number in window of card holder (E6000 - Note RC number on console). Using a length of MC, cast off centre 12 sts on each bed and return pushers under these Ns to blocking rail. Note position of Ns and pushers at left. Transfer sts at left on to decker combs and return pushers under these Ns to blocking rail. Cont on rem sts for first side. (E6000 - Alter left end N number.) Set RC at 000. Dec 1 st on each bed at neck edge on every alt row until 27 [33, 39, 45] sts rem on each bed. K 32 rows. RC shows 60. Cast off loosely. Arrange Ns at left as noted. Replace sts from decker combs on to Ns. Arrange pushers in noted position under every front bed N. Turn card to noted number. Program card with deco and clip deco to lock. (E6000 - Return to noted RC number on the console.) Set lock on N/BX← and deco on ④. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle down. Orange strippers. Set up 77 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1. (E6000 - Cast-on 4.) Set lock on N/N and stitch size to 2½/2½. Using MC, K 1 row. Set lock on CX/CX and stitch size to 2¾/2¾, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3/3, K 50 rows. Push up empty in-between Ns on both beds to WP. Inc 1 st on each bed. 78 sts on each bed. Set lock on CX/CX and stitch size to 2¾/2¾, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Arrange pushers under every front bed N



KNITTING NOTES

Before knitting, prepare any punchcards or reader sheets needed, from the charts provided.

The garment shown was knitted on an E6000.

The stitch pattern given for the Duo 80 is very similar, but not exactly the same.

Remember to put a pusher into blocking rail for every stitch decreased and to bring a pusher into position for every stitch increased on front bed.

For the purpose of this pattern, RC means RC on the lock, not on the console, unless otherwise stated.

When decreasing on alternate rows, there will sometimes be two stitches on the end needle to be transferred on the front bed. This is because of the stitch pattern and is correct.

The cut-and-sew method is the easiest way of shaping the neck, but I have included instructions for shaping on the machine for anyone who prefers it. If using the cut-and-sew method, knit two pieces following the instructions for the back.

It is not possible to match the border pattern at the side seam on all sizes. The 92-97 cm size knitted on the E6000 will match if you move the pattern for the back to the left by four stitches and the pattern for the front to the right by four stitches.

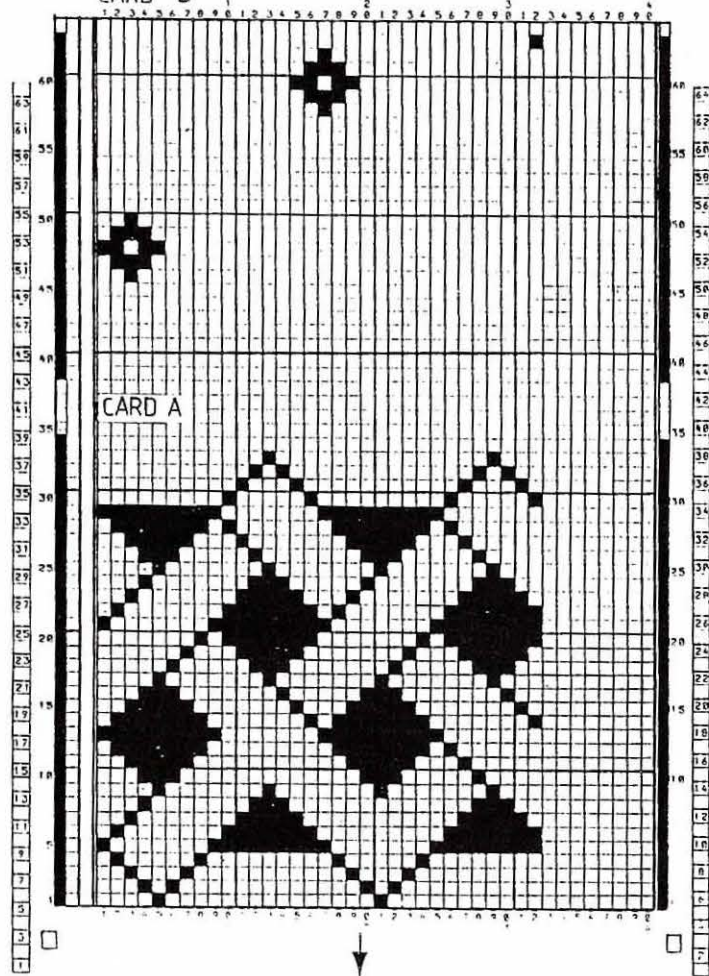
in WP. Insert Card 2 into card holder and set to 0. Program card with deco and clip deco to lock (E6000 - Patt B). Set RC at 000. Set lock on N/BX ←, deco on ⊖ 4 and stitch size to 4 3/4/4 3/4. Cont in stripes of 2 rows MC and 2 rows C. Shape sides by inc 1 st on each bed at each end of next and foll 3rd row, K 3 rows. Inc 1 st on each

bed at each end of next and foll 4th row, K 7 rows. Inc 1 st on each bed at each end of next and every foll 10th row until there are 126 sts on each bed. K 4 rows. RC shows 214. Place marker at each end.

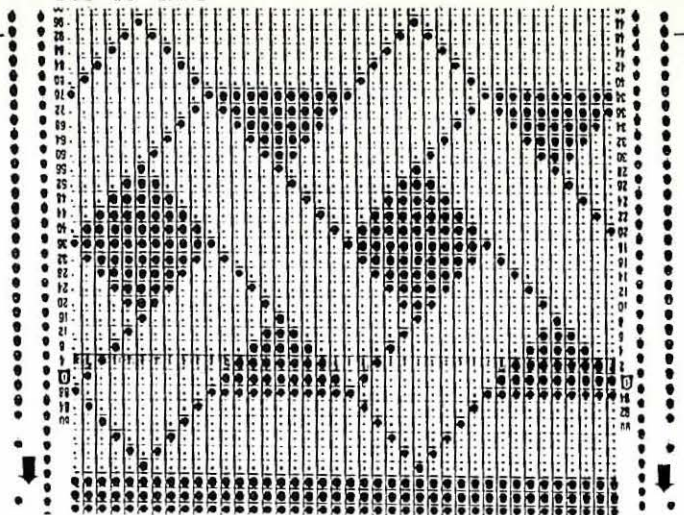
SHAPE TOP

Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Dec 1 st on each

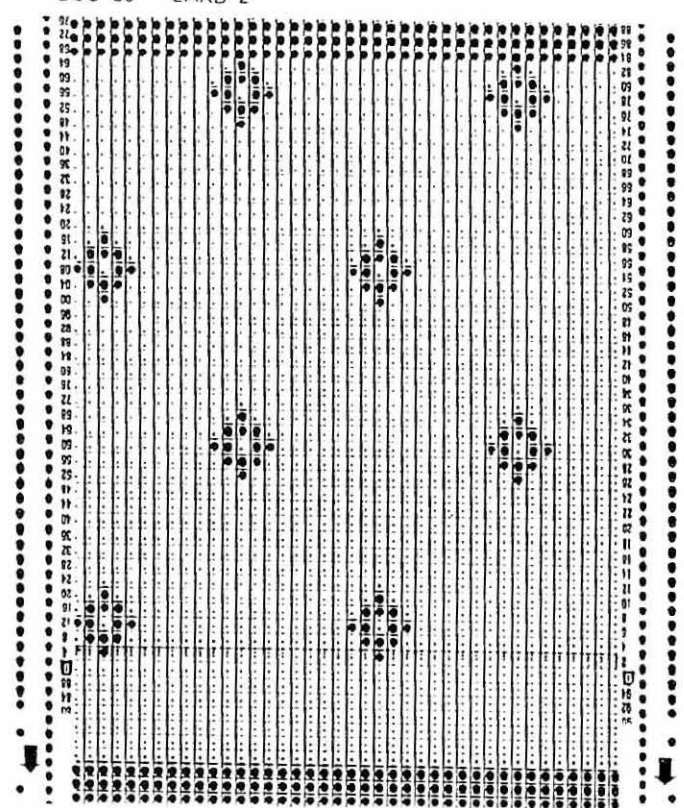
CARD B



DUO 80 CARD 1



DUO 80 CARD 2



bed at each end of next and every foll alt row until 100 sts rem on each bed, then on every foll 4th row until 94 sts rem on each bed. K 1 row. RC shows 38. Cast off loosely.

size to 2 3/4/2 3/4, K 1 row. Set lock on CX/CX and stitch size to 4 1/4/4 1/4, K 2 rows. Black strippers. K 6 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

NECKBAND

Join right shoulder seam. Handle down. Orange strippers. Set up 131 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 1. (E6000 - Cast-on 4.) Set lock on N/N and stitch size to 2 3/4/2 3/4. Using MC, K 1 row. Set lock on CX/CX, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3/3, K 40 rows. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Set lock on N/N and stitch

MAKING UP

If you have not already used the Passap method for joining neckband, steam press the WY and last row of the band. Pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC on the right side, then slip st rem loops on the inside. Join left shoulder and neckband seam. Fold ribbed section of neckband in half to wrong side and slip st in place. Set in sleeves. Join side and sleeve seams. Hand wash garment. Pull gently to shape and dry flat. Press lightly when dry.

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MOTIFS MADE EASY - PART 3

Brother electronic machines are very versatile and can be used to knit a wide range of different motifs. In the last article in this series, Diane explores programming and knitting motifs on these machines.

Diane Bennett

WHAT IS A MOTIF?

This may seem a strange question, but it is important to understand the difference between an all-over pattern and a motif when using an electronic machine. Owners of punchcard machines usually think of a motif as a single repeat of a pattern, most frequently placed in the centre of a garment piece. However, a motif is certainly much more than that!

The difference when using an electronic machine is that an all-over pattern is knitted by the machine on all the needles on the bed. A motif is knitted only on selected needles on the bed – and the knitter can select which needles are to be

used. It is, therefore, possible to knit an 'all-over pattern' using the motif setting, leaving two or three plain needles at each side of the fabric. This is very useful when knitting lace, to ensure that the seams are neat, with a narrow band of plain knitting on each side.

Although it is possible to knit a great variety of motifs, most electronic owners actually knit single motifs, similar to punchcard machines. However, one important difference is the size of the motif – on a punchcard machine the maximum available is 24 stitches, while on many electronic machines motifs up to 200 stitches wide can be knitted.

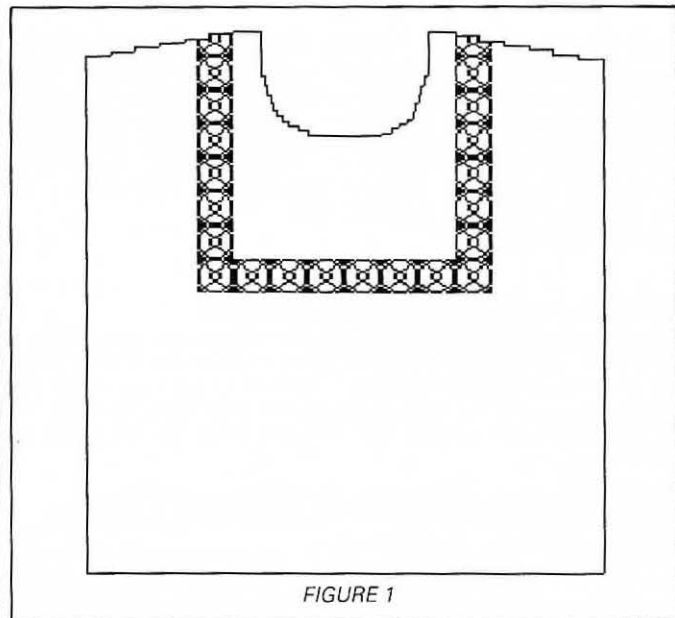


FIGURE 1

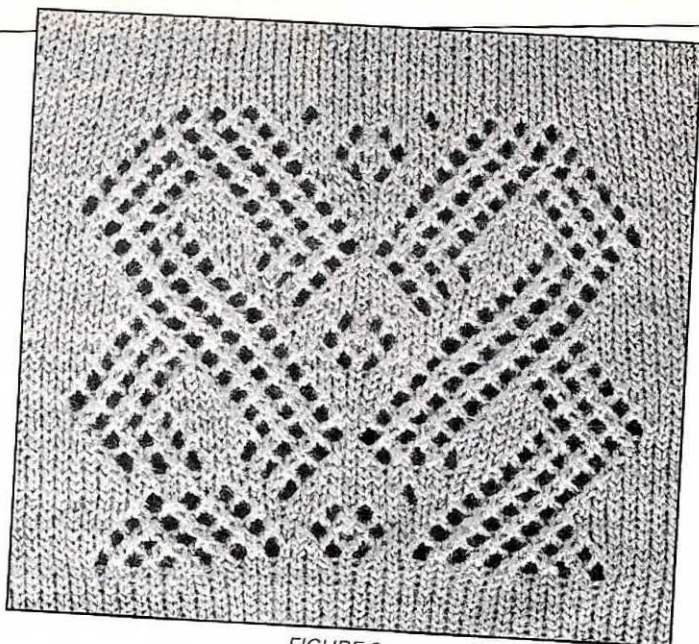


FIGURE 2

PLACING A MOTIF

The other very important difference between a punchcard machine and an electronic machine involves the position at which the motif can be placed on the needlebed. When using a punchcard machine, the centre 24 stitches and each 24-stitch repeat outwards corresponds to the 24 stitches of the card. Knit a motif in a position which does not cover the same block as the punchcard and the result can be very unusual!

However, when knitting on an electronic machine, a motif can be placed on any block of needles on the bed. This makes it very easy to knit garments with motifs which are in unusual positions – Figure 1 shows a mock yoke as an example. A band of motifs is knitted across the jumper, then the outer repeats of the motif are continued to create the yoke effect. This could even be taken on to the back of the garment, with a border below the back neck.

The ability to knit a motif in any position provides an advantage, but it can also be a disadvantage. Consider placing a motif on a punchcard machine. Each block of needles in which the motif can be placed on the needlebed is marked on the needle protection strip. Place a motif cam to correspond with these needles and knit the motif – it is as simple as that.

When using an electronic machine, more information is required – if the motif can be knitted in any position, the machine has to be able to understand where it should in fact be placed and how many repeats are required. This is

the reason why programming an electronic can seem difficult at first – the machine can do more, so it needs to be told more, even if only knitting a single motif.

PROGRAMMING A MOTIF

Before trying to knit a motif on an electronic machine, it is important to understand exactly what information the machine needs about the motif. Unfortunately, this varies from one model to another, although for most machines it is similar.

First, the machine must be told that a motif is to be knitted, that is, that the design is not to be repeated over the whole needlebed. On the 910, 950 and 950i, the grey pattern selector switch has two positions for knitting motifs – the top position for an A (single) motif and the middle position for an A+B (multiple) motif. The 930, 940, 270, 965 and 965i all have two selectors – selector I is used for an all-over pattern and selector II for a motif (single or multiple). The 900 has a point button which should be pressed to knit a motif.

After selecting to knit a motif on the machine, the next step is to programme in the information about where the motif is to be knitted. The easiest way to enter a programme is to first bring forward slightly the needles on which the motif is to be knitted. This makes it easier to see the information which the machine requires when programming.

Although there are differ-

ences in the actual programmes, one piece of information which is required for all machines is position. Since the motif can be placed anywhere on the needlebed, this is a way of telling the machine where it should be put.

The question which the machine is asking when requesting first needle position is 'Where on the needlebed should the first column on the left side of the graph of the design be placed?'. That is not as complicated as it may sound – look at the graph of the design and decide on which needle on the bed the left side of the graph should be placed.

When knitting a single motif, the first needle position is the first needle on the left side of the motif. If the block of needles on which the motif is to be placed has been brought forward, it should be easy to see and enter the first needle position.

Figure 2 is a lace border motif, which could be knitted as a vertical panel in the centre of a sweater. The graph of pattern number 142 in the *Stitch World* book shows that it is 36 stitches wide and, to knit it in the centre, it should be placed on the 18 needles at each side of 0.

To programme this motif on the Brother 910, 950, 950i, 965 and 965i, after setting the machine to knit a motif (selector to top position or selector II), the pattern number would be entered as 142 and, if necessary, the step or M button used to leave the size of the pattern as drawn. The machine then asks for first needle position and the left column as drawn in the graph would need to be placed on needle yellow 18. The machine then asks for the left needle of the block on which the motif is to be knitted – this is also yellow 18; then the right-hand needle of the block, green 18. The position of the motif would, therefore, be programmed as yellow 18 – yellow 18 – green 18 – which is usually abbreviated to Y18 – Y18 – G18.

Notice that the same number, Y18, is entered twice in this programme. This is because the first Y18 is the first needle position – the needle on which the left column of the graph is to be placed, while the second Y18

is the left needle of the block on which the motif is to be knitted.

When knitting on the 930, 940 or 270, the motif programming is simpler. The machine asks for the quantity – for a single motif this is 1 and the position, that is the first needle position, which for this motif is Y18. Similarly, when using the 900, the machine only needs to know the first needle position. In fact, using the 930, 940, 270 or 900, if the motif is to be placed on the centre block of needles, the position will be displayed by the machine and only needs to be worked out if the motif is to be knitted in any other position.

To knit several repeats of the same motif, it is only necessary to allow more needles for the motif. For example, for two vertical bands of the lace pattern 36 stitches wide, 72 needles would be required. This would be programmed as Y36 – Y36 – G36 or a quantity of 2, position Y36.

MULTIPLE MOTIFS

With the exception of the KH900, Brother electronic machines can be programmed to knit multiple motifs. These differ from two or more repeats of a single motif in that the motifs can be placed in any position on the needlebed. The number of

motifs and the variations which are possible again depend on the model.

The 910, 950 and 950i can knit two motifs which can be different, while the 930, 940 and 270 can knit up to six motifs, which must all be the same. The 965 and 965i are the most versatile, with the option of programming up to nine different motifs, which can be a mixture of *Stitch World* and direct entry patterns.

Multiple motifs are used for programming a mirror image. Figure 3 shows the cherries, *Stitch World* pattern number 100. Two repeats of the cherry pattern have been programmed and one of these reversed to form the mirror image.

The graph of the cherry design in the *Stitch World* book is 20 stitches wide. To knit two motifs, one each side of the centre, one cherry would be placed on the 20 needles to the left of 0 and the other on the 20 needles to the right of 0. Although the motifs can be programmed in any order, it is easier to understand if motif 1 or A is the motif at the left and motif 2 or B is at the right. For a larger number of motifs, start with the first on the left and programme in order across the needlebed.

The position of motif 1 (A) should be programmed as Y20 – Y20 – Y1, or quantity 1, position Y20. For motif 2 (B), use

position G1 – G1 – G20 or quantity 1, position G1.

Programmed like this, two repeats of the cherry as shown in the graph will be knitted, side by side. To knit as a mirror image as shown, one of the cherry patterns needs to be reversed.

Looking at the graph, the cherry on the right, which was programmed as motif 2 or B, should be reversed to knit as shown in Figure 3. On the 910, 950 and 950i, switch 2 should be up, while on the 965 and 965i, switch 1 should be on with light 1 off and light 2 on.

Owners of 930, 940 and 270 machines do not use multiple motifs for mirror images. To programme the cherry as shown would require a quantity of 2, position Y20. Putting switch 2 on will then knit the motifs as a mirror image.

MOTIF VARIATIONS

In addition to mirror images, it is also possible to superimpose or overlap motifs. This makes it possible, for example, to knit an all-over Fair Isle or tuck stitch pattern and place on top of this, in selected positions, bands of plain knitting into which cables can be knitted. Two motifs can also be overlapped by a single stitch to form a mirror image without the centre stitch repeating.

Many other variations are possible – but they all require a basic understanding of programming. Knitters using an electronic machine for the first time should 'make haste slowly', by practising simple motifs before more complex ones. A 965 owner who cannot programme two motifs, for example, has no hope of being able to programme nine motifs!

Owners of electronic machines will find more information in Diane's user's guides – *The KH950/950i or 930/940/270 or 965/965i or 900 User's Guide*. More details of motif programming, including ten samples covering a wide range of stitch patterns and types of motif are included in Diane's new book 'Motif Magic'. The books are available from your local dealer for £5.95 (*User's Guides*) or £5.25 (*Motif Magic*), or direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ for £6.20 or £5.50 inc. p&p.

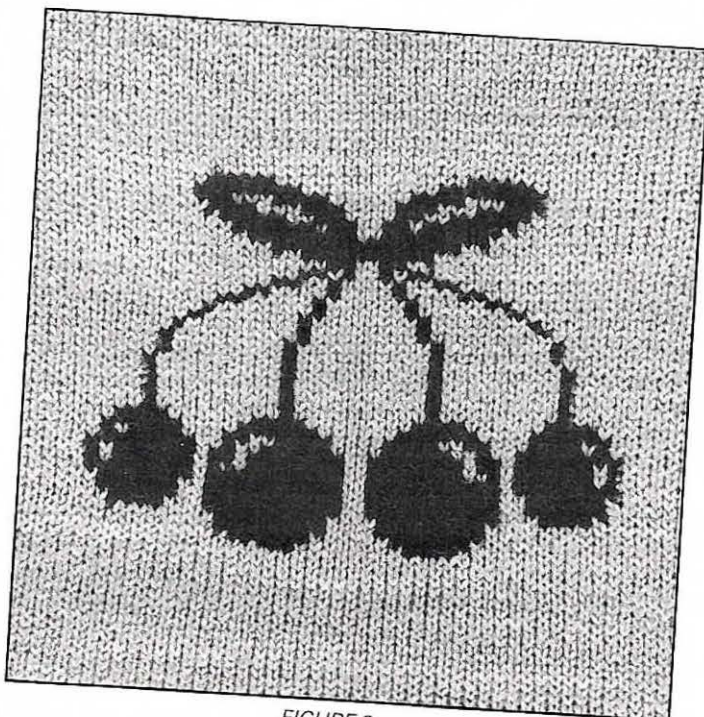


FIGURE 3

FEATHERED FAIR ISLE

4

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4-ply. (Yarn Guide No. 11.)

1 x 500g cone in French Navy (MC).

King Cole Mosaic Anti-Tickle 4-ply. (Yarn Guide No. 11.)

2 x 250g cones in Van Gogh (C).

GARMENT WEIGHT

Finished garment in second size weighs 560g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 104 [112, 124] cm, 41 [44, 49] in.

Length to shoulder 68 [70, 72.5] cm, 27 [27½, 28½] in.

Sleeve seam 49 [49, 51.5] cm, 19½ [19½, 20½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

BACK

With carriage at right and using MC, cast on 158 [170, 188] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 36 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT-1, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B *. Using MT, K 114 [118, 122] rows. RC shows 116 [120, 124]. Place marker at each end **. K 86 [90, 94] rows. RC shows 202 [210, 218]. Remove card. Cont in st st. Using MT-1 and MC, K 2 rows. Push 53 [57, 64] Ns at left and right to HP. Using WY, K a few rows over rem 52 [56, 60] sts and release from machine. Push 53 [57, 64] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 53 [57, 64] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

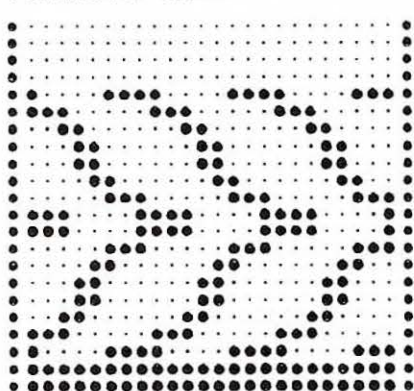
FRONT

Work as for back to **. K 56 [60, 64] rows. RC shows 172 [180, 188]. 32 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon

PUNCHCARD CHART



cord, K 89 [97, 108] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 61 [65, 72] sts rem, then on every foll alt row until 53 [57, 64] sts rem. K 6 rows. Cont in st st. Using MT-1 and MC, K 2 rows. Using WY, K a few rows and re-

lease from machine. With carriage at right, unravel nylon cord over 20 [24, 28] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted.

Take carriage to left without knitting. Release card and cont in Fair Isle patt. Using MT, finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using MC, cast on 78 [82, 84] sts at centre in 1x1 rib. Work as for back from * to *. Using MT, shape sides by inc 1 st at each end of every alt row until there are 112 [116, 118] sts, then on every foll 4th row until there are 148 [152, 158] sts, then on every foll 6th row until there are 156 [162, 168] sts. K 6 [0, 0] rows. RC shows 138 [138, 146]. Remove card. Cont in st st. Using MT-1 and MC, K 2 rows. Cast off.

TO JOIN RIGHT SHOULDER

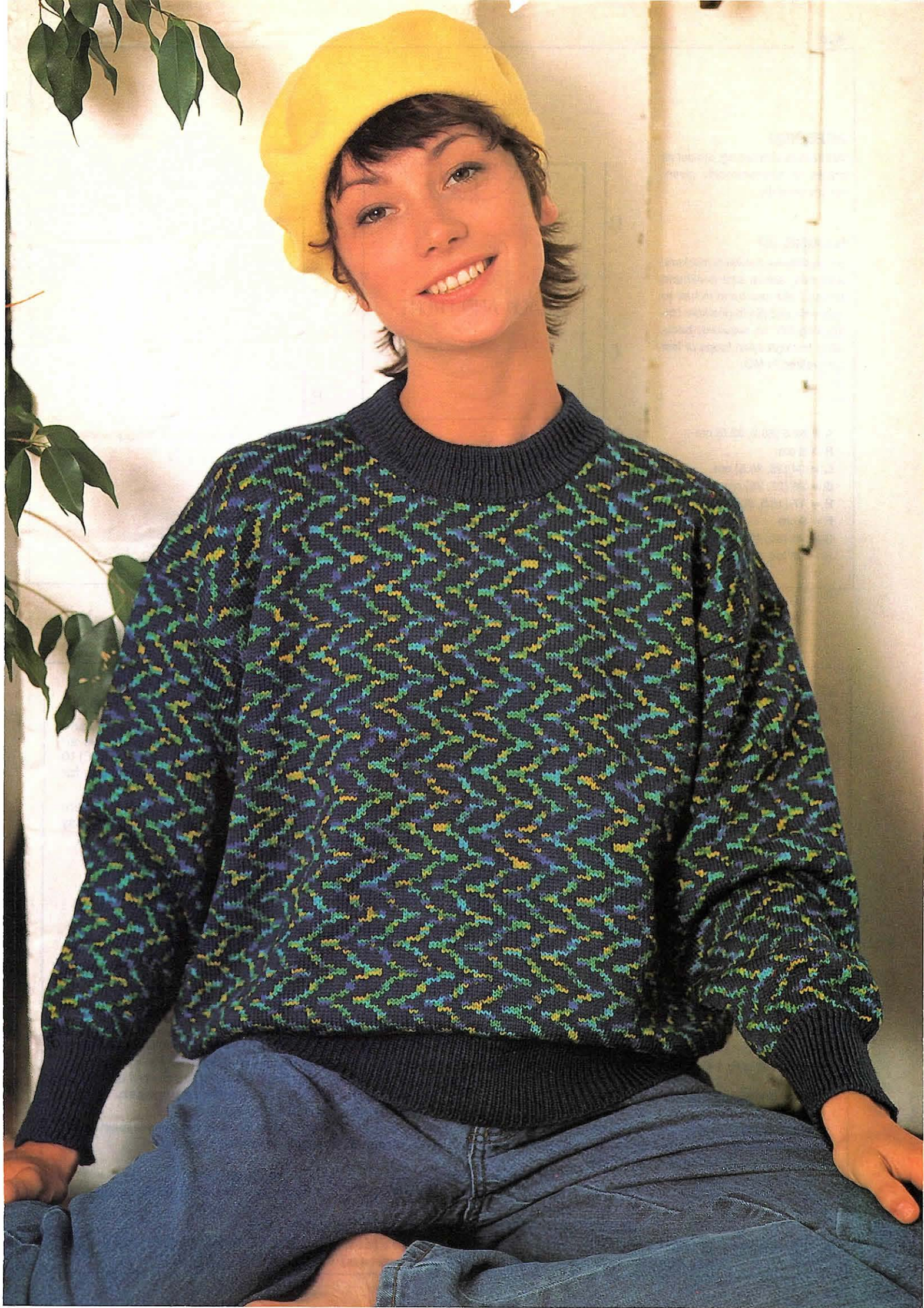
Push 53 [57, 64] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

NECKBAND

Push 142 [150, 158] Ns to WP. With K side facing, pick up 31 sts down left side of front neck, 20 [24, 28] sts across front neck, inc 2 sts evenly, 31 sts up right side of front neck and 52 [56, 60] sts across back neck, inc 6 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT-1 and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 36 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.



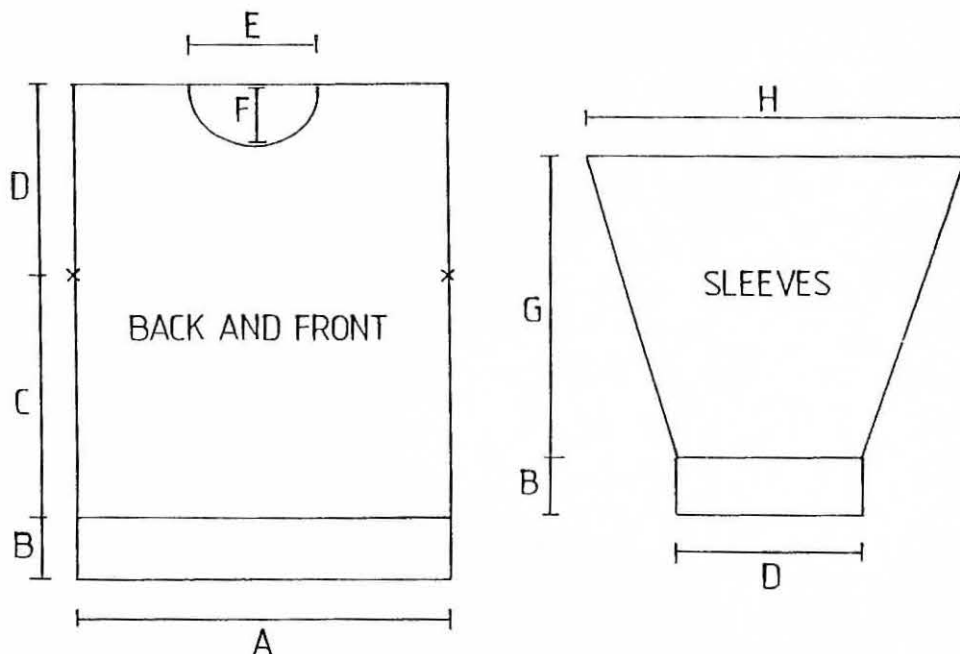
PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully.

MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

- A = 52.5 [56.5, 62.5] cm
 B = 8 cm
 C = 34 [35, 36.5] cm
 D = 26 [27, 28] cm
 E = 17 [18.5, 20] cm
 F = 9 cm
 G = 41 [41, 43.5] cm
 H = 52 [54, 56] cm



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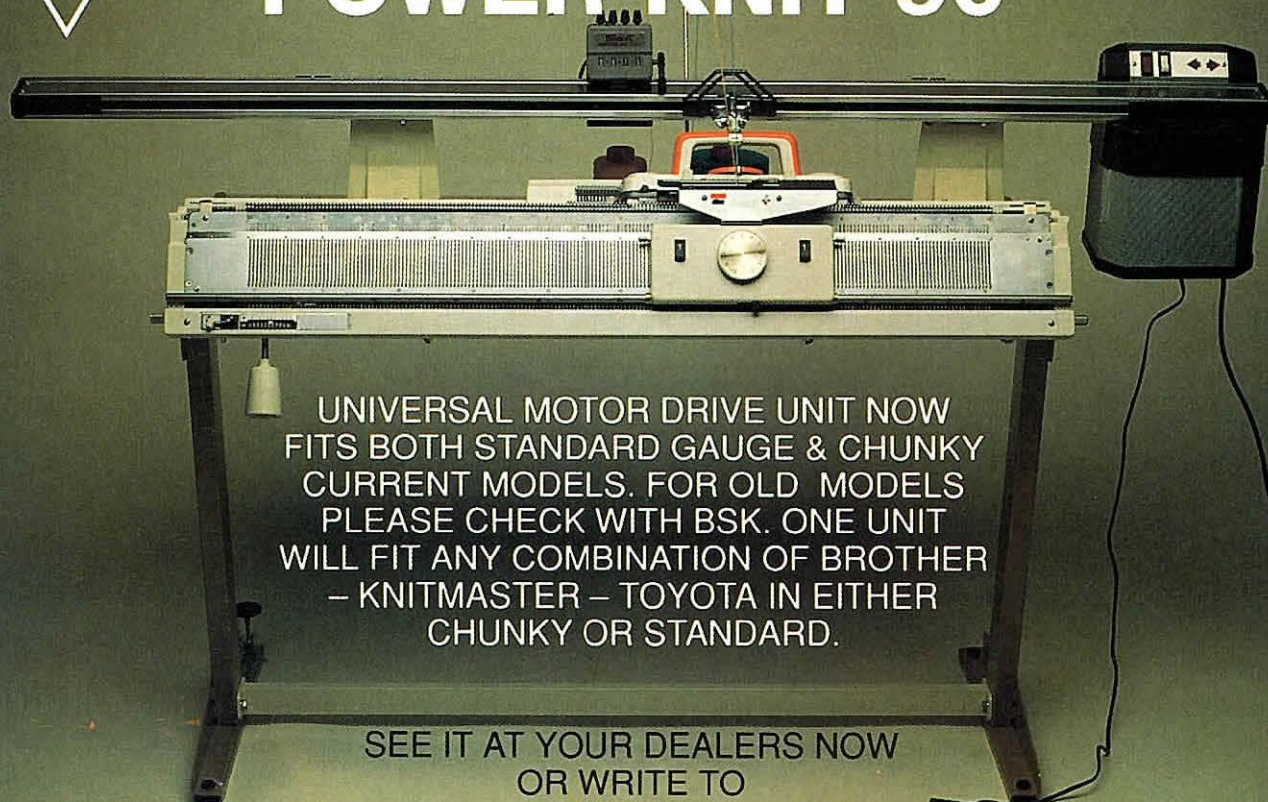
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C CREATIVE INTARSIA

Terry Armitstead

It may seem a little incongruous that a trip to the Continent should produce a South American design, but the friends with whom I stayed had lived in several different countries before coming to live in Brussels. This design was adapted from one of their floor rugs,

bought in South America.

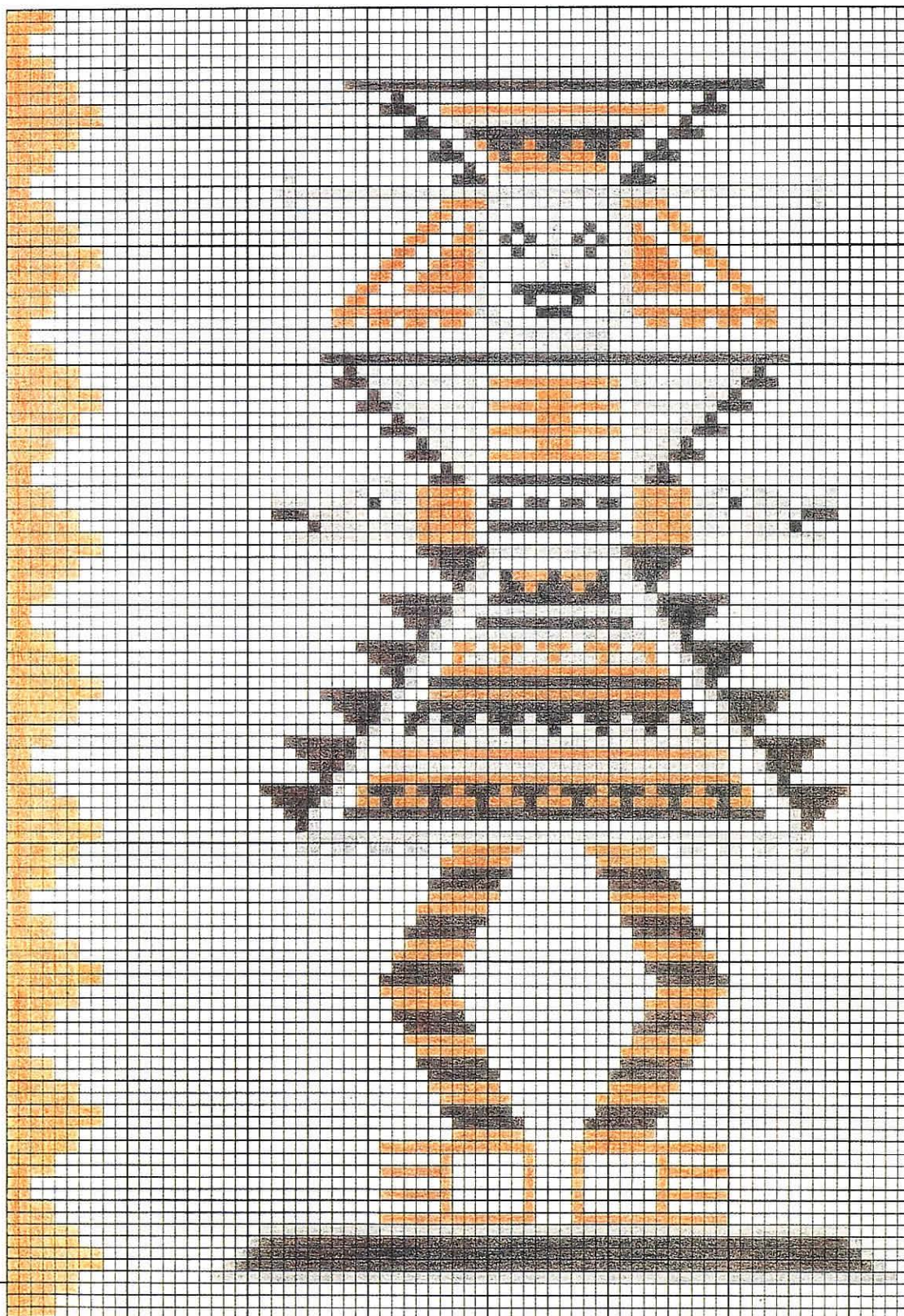
The figure is in three colours on a neutral background and has a cinnamon-coloured zigurat border on each side. (Only one side is shown on the graph.) At the top and bottom is a plain cinnamon stripe, followed by an area of the neutral

background about the same size as that between the zigurat border and the figure.

The yarns used are all hand-dyed and therefore have delightful variations in tone, almost like mono-toned, space-dyed yarns. This same effect can be achieved by knit-

ting together a few fine strands of slightly different coloured yarns or by knitting a few strands of the same colour yarn, but from different dye lots.

The design can be made up as a garment, or why not knit a rug or wall hanging?



QUESTION TIME

KNIT THOSE PRESENTS

Autumn has arrived. You should, by now, be well into your autumn/winter knitting programme. Pat has some ideas on planning ahead for Christmas gifts and news of her new correspondence course for the E6000.

Pat Coulston

Many of you are attending machine knitting classes, some doing Certificate courses whilst others start or persevere with their City and Guilds. It is an exciting time for the machine knitter, not only all this activity, but you could now turn one eye towards Christmas and perhaps plan some really special presents this year.

A present made by you, for a friend or family member, can be so very special and really a joy to receive. Why not think about this now – instead of waiting till the beginning of December!

You will want this present to be a lovely surprise and not a disappointment! So this means you have to do a little research and maybe use a little subterfuge.

Colour: This is important. You must not choose a colour you like, but choose one you know the recipient wears and enjoys, even though you maybe think he/she would look better in the colour you select! Also, don't select simply the colour of yarn you have got lots of and want to use up!

Sizing: This goes without saying! Failure to get this right means that you will have wasted the whole pleasure of giving and receiving. Unfortunately we humans are not, as manufacturers would have us think we are (because of the economy of production), a standard size. Just look at people's arms for example. Some are long, some are short, some fat and some thin. What chance have we got of getting it right? The answer

surely lies in this bit of research we have to do. Get hold of a friend's jumper (or whatever you hope to make) – preferably one that you (or a family member) knows is a favourite one of hers, because it is likely to be exactly the right length, width and so on, one that doesn't need the cuff turned up, or constant pulling at the sleeve to make it longer!

Take this garment, turn it inside out, lay it flat on the floor (or table) and, where possible, do the measuring yourself. Remember, when measuring the width, to go right to the edges – it has to be sewn up. This way you will get it right. It is usually a disaster to rely on someone else's measuring. Also, if you ask someone what bust size they are, especially a non-knitter, they tend to give just the **bust size**, that is, 36 inches and not, '36 inches, but I like at least five inches ease'. Other people might say '40 inches', but forget to tell you that they like them skin tight with no ease at all (the mind boggles!).

I listened to such a sad conversation the other day:

Knitter: 'I made a lovely jumper for my grand-daughter. It took me hours and hours and hours to knit as it had this complicated motif. The little girl just loved it and it looked smashing on her.'

Friend: 'It is lovely when something you do is so appreciated.'

Knitter: 'Appreciated my foot. This 'lovely jumper' was thrown into the washing machine with the rest of the wash and is completely

ruined. It's lost its shape and I could cry. She (I presume she meant her daughter/daughter-in-law) shoves everything into the machine. I'll never knit our Lucy another one.'

Friend: 'Whatever did you knit it in?'

Knitter: 'Oh, some acrylic I had.'

I am afraid there is a moral to this story. Whatever is the point of spending hours and hours making a lovely present, knowing it will have to stand up to machine washing and not having used a yarn that is **machine washable**? Although I felt sorry for the knitter, it did really serve her right as she didn't think ahead. She knew it would more than likely go into the washing machine, so a little more money spent on the yarn would have been a wise investment. No manufacturer is going to put a label on to their product stating it is 'machine washable' if it does not mean just that – it can be washed in a washing machine.

Don't forget the lovely shadow pleated skirts as possible presents. Together with a top, one of these would make an absolutely fabulous gift. I have heard machine knitters say, 'Oh, the shadow pleated skirt is old hat now'. I beg to differ and say, 'No it is not'. Remember, new knitters are coming in all the time and remember, non machine knitters cannot make them, have probably never seen skirts like them before and think they are incredible. They are also very quick and easy to knit and are then steamed to the correct length. Remember, IN-EX have a range of simple to more advanced patterns and their steaming kit is invaluable. I treated myself to their steaming kit some months ago and find this very helpful indeed.

A few don'ts in connection with present making (Christmas or otherwise). Don't try out some complicated pattern that you maybe have never done before. Save that for when there is no pressure! Don't leave it to the last minute (I am writing that as a

real reminder to myself!). Don't skimp on cheap yarn.

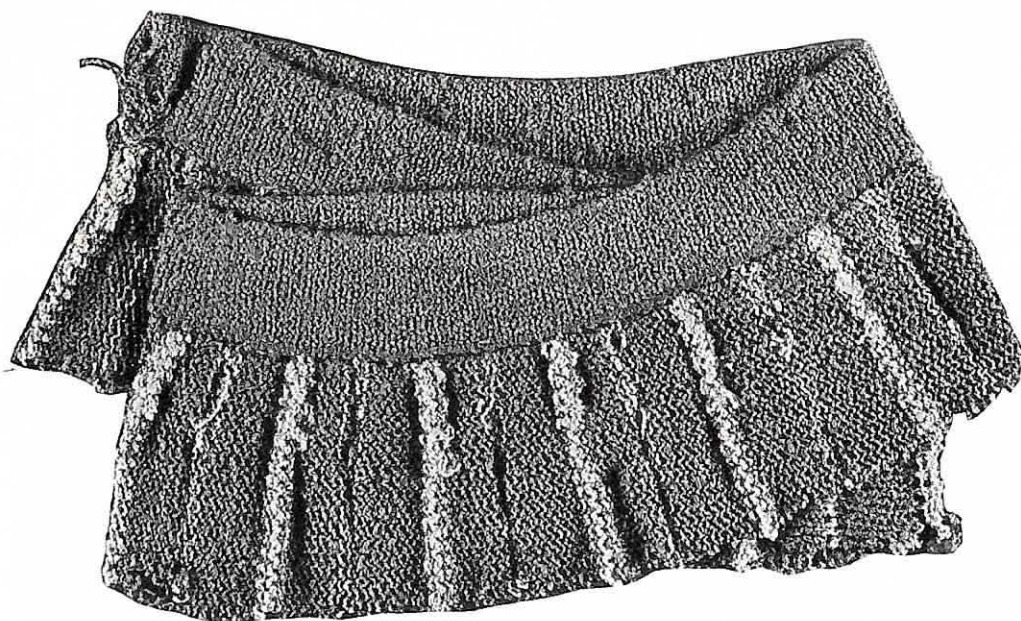
How about your own labels to put in the garments – something like 'Made especially for you by ...'. Don't forget to include washing instructions! and perhaps a little ball of the main yarn and a spare button if it is a cardigan, jacket or such-like.

We had a real disaster at our 'Suit Making Course' this last time. It occurred in the sunray pleated skirt. This is the type where the wedges are shaped by the holding position and divided by two rows of very thick yarn and two rows of very thin yarn to make the inward and outward pleat. The yarn we always select is Hobby, using two strands knitted together. I have been making these skirts with students for years and years and have never had any problems. Then, suddenly, failure. Lorna completed her skirt and it looked quite beautiful. The steaming could not have been bettered – it hung perfectly, it really did. I would go so far as to say it one of the best skirts knitted in class for some time. One tiny cloud shaded my horizon – the fabric, when thoroughly steamed, seemed a bit 'fine'. Maybe it would have been better to have used a tension a couple of dots lower? She used tension 6 on her Brother – maybe tension 5 might (it is easy to be wise in retrospect) have been better?

However, it was, as I say, superb. Lorna wore it, I believe once and then put it away in the wardrobe, ready for her holiday in about four months time. She got it out the other week and to her horror – it had grown. I repeat – never have I seen this happen before to any of our skirts. It was at least four inches too long. I kept quite calm! So did Lorna, bless her.

We examined it – pored over it and because Lorna is nothing if not plucky and determined, decided there was nothing for it but to take the scissors to it.

Lorna measured about 3.75 inches down from the top, all the way round and marked the



The cut-away section from the top of Lorna's pleated skirt.

line with tacking cotton. Then, using the sewing machine, she stitched along this line, using a medium-sized zig-zag stitch. Then (after she prayed) she cut above this stitched line. She knew how many stitches she had used for the waistband (all good knitters keep notes) but, of course, having cut the garment several inches down, the skirt was now wider where it was to join the waistband.

Lorna put into working position the number of needles required for half the waistband. She then picked up the edge, beneath the zig-zag line, but on some needles she put two edge 'stitches' (they, of course, are not real stitches) *. This was necessary because of this edge now being wider than the original edge. She knitted the waistband in stocking stitch, then picked up the first row of the waistband, knitted one row at main tension and one row at tension 10 and latched off (**).

I wish I could show you the finished skirt. Apart from being shorter than the original, it looked no different at all. I really take my hat off to you, Lorna. You have only been machine knitting for about a year and you have done something many experienced knitters would not have the courage to do!

Now to cover just a couple of points marked by the *'s in the previous account.

*: I would have picked up the edge of the knitting, below the zig-zag line (that is, all the 'stitches'), knitted one row at main tension and removed the work on to waste yarn. Then, when returning the open stitches to the machine it would have been easy to decrease the two stitches on to one needle as necessary.

**: After completing the waistband and to cover the cut-and-sew edge, Lorna could have picked up the first row of the waistband as above, but then knitted two to

three more rows at main tension before casting off. That little edge could then have been caught down.

I know what some of you are thinking. You are saying to yourselves that you would not hang a pleated skirt on a hanger. However, I always keep mine on hangers, as do lots of other folk I know and there never have been problems.

When I am travelling, I roll pleated skirts lengthways and put them into a stocking. This enables them to travel without creasing, but I don't think I would want to store one using this method for long periods.

No, I think the problem was in the tension used. This was not Lorna's fault but mine – I should have noticed on her tension panel that for the pale colour she was using, it would have been better to use tension 5 and not tension 6. Tensions, of course, must vary, not only with machines and models of machines used, but

with different colours, since dyes make such a big difference to how the yarn knits up. What is the 'correct tension' for black is probably not the 'correct tension' for pink!

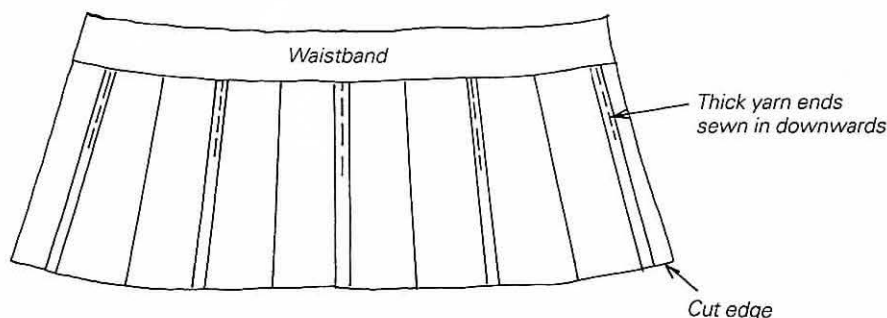
There was a bonus that did come from the new waistband. All the ends of thick yarn had originally been sewn downwards from the waistband. This was maybe not a good idea, for they made the edge a bit bulky. (The thick yarn is a bit too bulky to 'wrap' as you do with the thin and main yarn.) By cutting off the original waistband, all this bulk was lost!

So, on that very successful note, we will finish for today, but let me tell you of my latest project.

As some of you may know, many years ago – in fact in 1980 – I had the privilege, in co-operation with that lovely lady, the late Kate Armitage, of writing the original Metropolitan Machine Knitting Correspondence Courses. For the last few years, lots of Passap/Pfaff electronic knitters have asked me, 'How about writing a course especially for us – something we can work on at home and really get our teeth into to fully understand this wonderful machine of ours'. Many people also tell me how much they love this machine – but don't really understand it! Well, after much thought, starts, re-starts, trials and errors, I have just come up with what I hope is the answer to these queries.

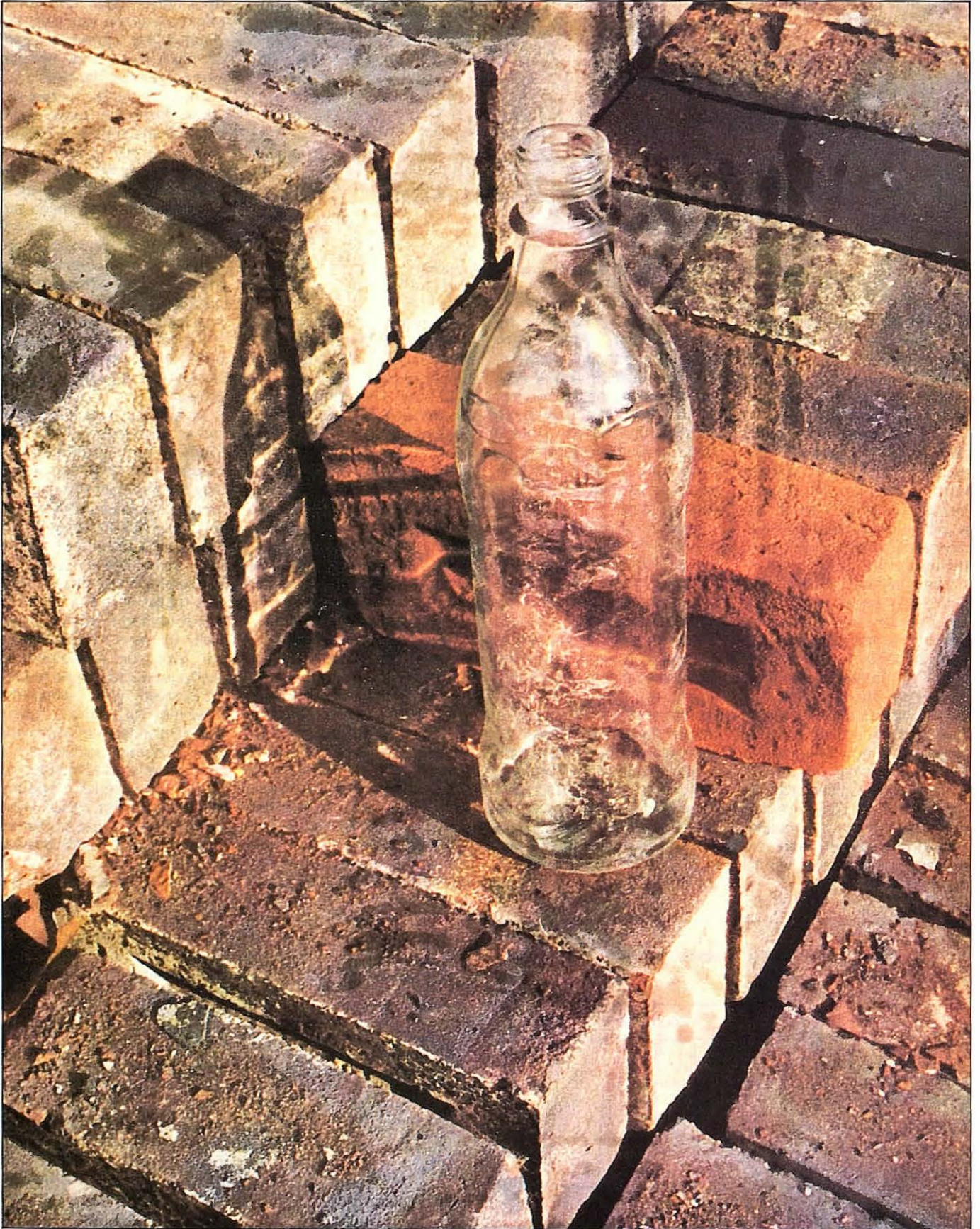
I have written a correspondence course for the E6000. The concentration is on the electronics, although help is given, separately, with the actual knitting. After all, it's not much good being able to program in wonderful things if you can't cast on! Forgive me 'Japanese' knitters, but the Passap/Pfaff knitters do sometimes feel a little left out and I hope this will be of encouragement and help to them. If you would like details, please write to me:- Pat Coulston, 3 Blake Hill Crescent, Poole, Dorset BH14 8QN and please enclose a SAE.

Diagram of the waistband and part of skirt that was cut off.



ART AND DESIGN

Anne Kent



BOTTLE AND STEPS

This picture of an empty bottle on the brick steps has always held a fascination for me. It was in a book about design that I have had ever since I was a teenager.

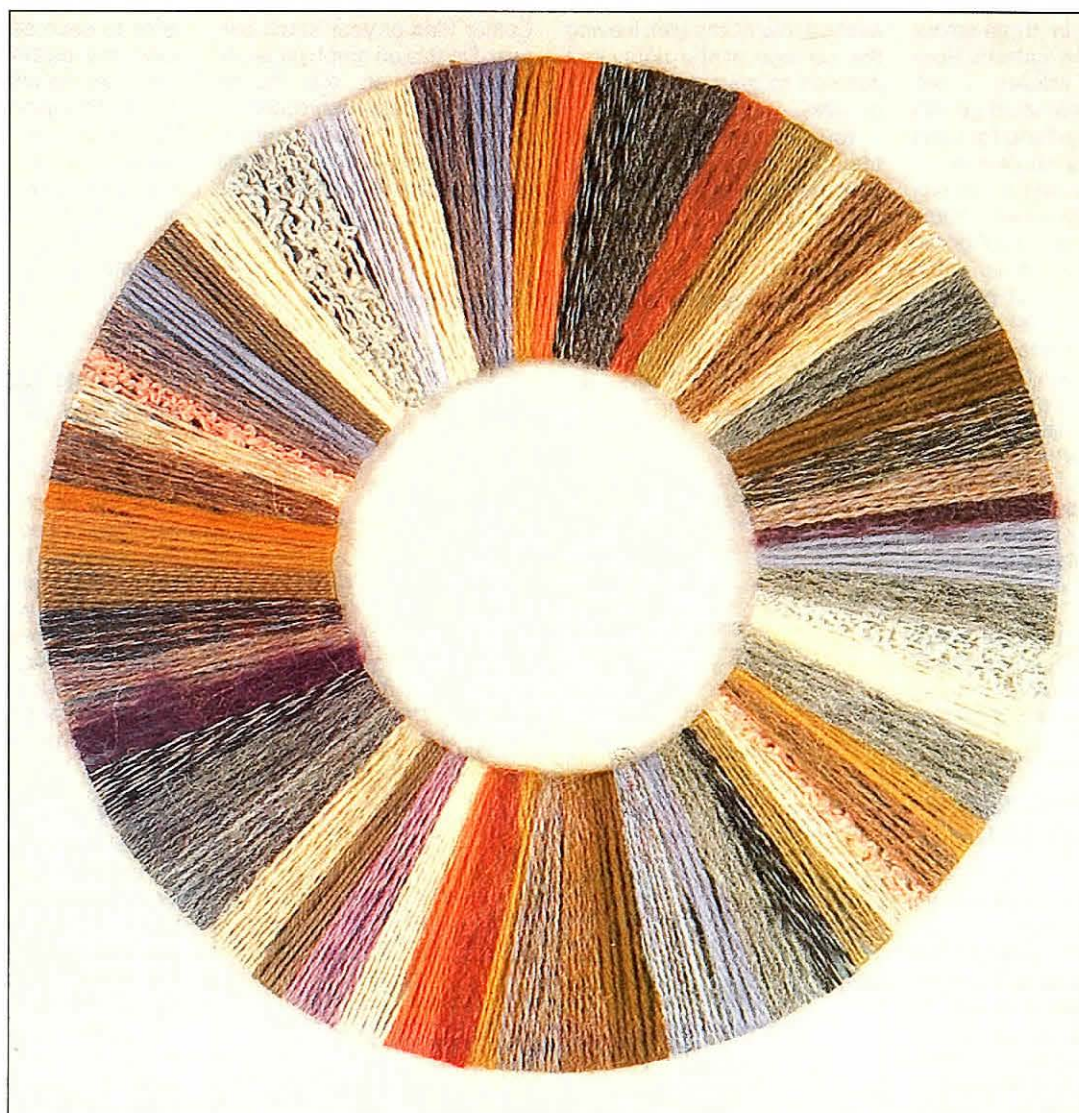
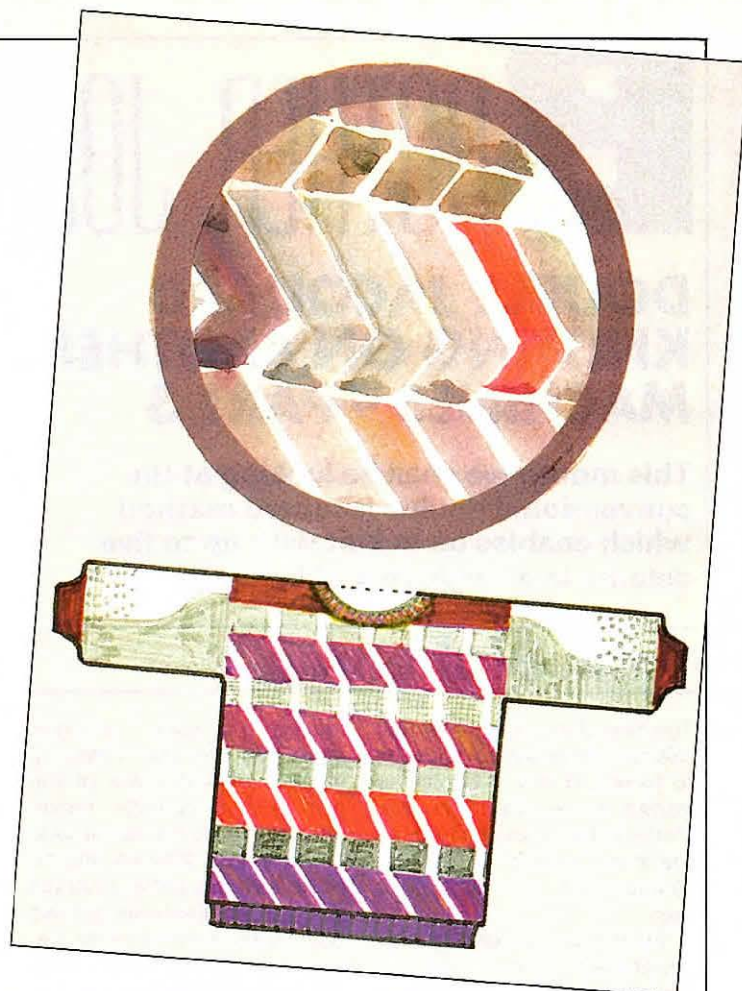
I love the way the light plays on the bottle and the shadow it causes. Note the 'crumbs' of brick in the foreground. Most of all look at all the colours in those bricks . . . I decided to do a wool-winding exercise to see how many colours I could match.

As you can see, I got carried away! I have repeated some colours to complete the circle

. . . but what lovely colours. Choose two, three or four adjacent shades and you would have a good colour scheme for a garment. Wool winding is always a good method of checking your colours.

For coming issues, I will be designing a 24-stitch repeat pattern and some soft sculpture . . . all from this picture!

In the circle, top right, some blocks of colour to represent the steps . . . using the pink/mauve tones found in the picture. The steps make a dramatic design for the front of a sweater with the bottle shape used on the sleeves. Below, wool winding using the 'step and bottle' colours.



BROTHER JOHN

DOUBLE JACQUARD KNITTING ON BROTHER MACHINES - PART 3

This month we shall be looking at the conventional double jacquard method which enables us to knit with up to five colours in a single row of knitting.

John Blakeman

The first thing to note is that this technique will not allow us to have just any stitch in the pattern in any colour you like. Planning the colour scheme of the stitch pattern is therefore all-important. It is also quite easy.

To give you an understanding of the technique I will first explain how to produce a stitch pattern in three-colour form, using the pattern from my previous articles. I will then explain how to adapt this technique for knitting four and five colours in a single row.

Having explained the principles of multi-coloured double jacquard knitting, I shall go on to explain why some stitch patterns will not knit properly and how you can identify them. By understanding the technique you will then be in a position to adapt any desirable but impracticable colour schemes to ones that will work. Later on, I will be covering some of the other practical issues that you should consider when knitting multi-colour double jacquard in the next article.

In order to be concise, I shall be assuming that you have read the previous articles in the series and have understood them.

THE BASIC TECHNIQUE FOR MULTI-COLOUR KNITTING

This is very similar to the technique for two-colour double jacquard, in that it requires the knitting to be built up from the different colours one pair of rows at a time. We begin by knitting the background colour stitches of the first row of any pair in one carriage movement

toward the colour changer. Then we knit the Colour 2 stitches of both rows of the pair in two carriage movements. We do the same with the Colour 3 stitches and so on for as many pattern colours as there are. Each pair of rows is completed with a single carriage movement which knits the background colour of the second row of the pair, leaving the carriage at the right, in a position to start the next pair of rows.

You will remember that it took four rows of pattern and four carriage movements to

produce two rows of finished knitting in two-colour double jacquard. It will take six stitch pattern rows and six movements of the carriage to produce two finished rows of three-colour knitting, eight pattern rows and carriage movements to do the same in four-colour and ten of each for five-colour knitting. There is quite some work involved and therefore all the more reason to plan it carefully!

COLOUR PLANS

Always start by preparing a Colour Plan of your stitch pattern. Do this on graph paper, or better still, on the design sheets that you can obtain in pads from your knitting machine dealer. Mark out the pattern stitches with an 'X', as

you would if making up a Fair Isle card. Assuming that the paper colour represents the background colour, take a different colour highlighter pen for each pattern colour that you wish to use, then colour in the pattern stitches as appropriate. For reference purposes write on the Colour Plan which colour highlighter represents Colour 1, Colour 2 and so on.

When you have finished this, work up from the bottom of the pattern and draw a clear pencil line across the width of the pattern between each pair of Colour Plan rows. I shall refer to each separate pair of rows as a pattern block since these are the units from which the knitting is constructed and from which we shall prepare the pattern card. These blocks are also important in working out whether the Colour Plan will actually knit, but more of this later.

CONVERTING A PATTERN TO 3-COLOUR FORM

A Colour Plan is given in Figure 1 for the stitch pattern which we have used previously in this series. This is in three-colour form and does work. Since we are working in black and white, I have used the '1' symbol to represent stitch positions in Colour 1 (the background colour), '2' to represent stitch positions in Colour 2 and '3' to represent stitch positions in Colour 3. The horizontal lines separate the thirteen blocks of the pattern.

For the sake of clarity, please note the following conventions I will be using in this explanation. When referring to the Colour Plan it will be in terms of '1st' row, '2nd row', '1st stitch', '2nd stitch' and so on. On the other hand, when I refer to the new double jacquard card it will be as

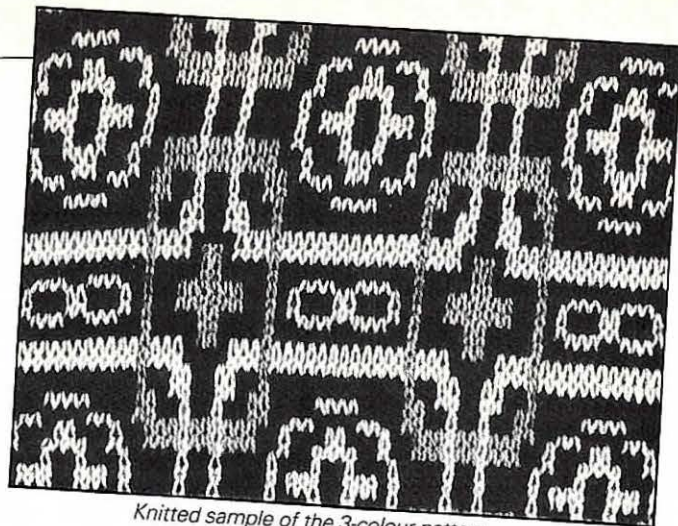


FIGURE 1
The colour plan for stitch pattern in 3-colours

26	222..2.3...33...3.2..222
25	2...2..333..333..2...2
24	2...2.....2...2
23	2.3332333333333332333.2
22	..3332333333333332333..
21	..33..2.....2..33.
20	..33..2.....2..33.
19	..3..22...3333...22..3.
18	..3..22..33...33..22..3.
17	23222..3...33...3..22232
16	23222..3..3333..3..22232
15	..3...3...3..3...3...3.
14	..3...3.333..333.3...3.
13	..3...3.333..333.3...3.
12	..3...3...3...3...3...3.
11	23222..3..3333..3..22232
10	23222..3...33...3..22232
9	..3..22..33...33..22..3.
8	..3..22...3333...22..3.
7	..33..2.....2..33.
6	..33..2.....2..33.
5	..3332333333333332333..
4	2.3332333333333332333.2
3	2...2.....2...2
2	2...2..333..333..2...2
1	222..2.3...33...3.2..222

FIGURE 2

Colour Plan

1	222..2.3...33...3.2..222
---	--------------------------

Card for 3-colour form

(Colour)

1	+++00+0+000++000+0+00+++	[1]
---	--------------------------	-----

FIGURE 3

Colour Plan

2	2...2..333..333..2...2
1	222..2.3...33...3.2..222

Card for 3-colour form

(Colour)

3	0++++0++++0++++0++++0	[2]
2	000++0++++0++++0++000	[2]
1	+++00+0+000++000+0+00+++	[1]

'Row 1', 'Row 2', 'Stitch 1', 'Stitch 2' and so on.

In the illustrations, the '0' symbol represents a position which is punched out on a punchcard. The '+' symbol represents a position that is not punched.

CONVERTING THE FIRST PAIR OF COLOUR PLAN ROWS

Step 1: Colour 1 in 1st row of Colour Plan

See Figure 2. Row 1 of the new card is punched in those positions where Colour 1 (marked '.') appears in the 1st row of the Colour Plan. This row, like the first row of the two-colour double jacquard card, is knitted into the colour changer and is therefore a single row. The Colour 1 stitches of the 2nd row of the Colour Plan will form the last row of this pattern block.

Step 2: Colour 2 in 1st & 2nd rows of Colour Plan

See Figure 3. Row 2 of the new card is punched where Colour 2 appears in the 1st row of the Colour Plan. It will be knitted away from the colour changer, so Row 3 of the new card will also have to knit Colour 2 stitches in order to get the carriage back to the colour changer. Row 3 of the new card is therefore punched where Colour 2 stitches appear in the 2nd row of the Colour Plan.

Step 3: Colour 3 in 1st & 2nd rows of Colour Plan

See Figure 4. Row 4 and Row 5 of the new card are punched where Colour 3 appears in the 1st and 2nd rows respectively of the Colour Plan.

Step 4: Colour 1 in 2nd row of Colour Plan

See Figure 5. The final row of this block, Row 6, completes the conversion for the first pattern block on the Colour Plan. It is punched where Colour 1 (marked '.') appears in the 2nd row of the Colour Plan.

All pattern rows for the first block have now been created.

CONVERTING THE SECOND PAIR OF COLOUR PLAN ROWS

We can now move on to converting the second pattern block of the Colour Plan. This block will again be made up of six pattern rows, which will be Rows 7 to 12 on the new punchcard. It is constructed by following exactly the same steps as for the previous block but, of course, uses the colour information from the 3rd and 4th rows of the Colour Plan. See Figure 6.

CONVERTING SUBSEQUENT PAIRS OF COLOUR PLAN ROWS

The 3rd pattern block of the

Colour Plan is converted into a six-row block of pattern stitches (Rows 13 to 18) in just the same way, as are the remaining ten pattern blocks of Colour Plan. These give rise to 13 blocks of pattern rows, each block being six pattern rows long. The fully converted card is 78 rows long and is given in full in Figure 7.

You should also note the way information is presented in Figure 7. The numbers at the left are the numbers of the pattern row. This is followed by the stitch information. The numbers at the right in squared brackets, for example, [2], give the yarn colour in which that pattern row is knitted. When putting this information on your punchcard, remember to write it seven rows higher up the card so that the information is visible while the card is being read.

USING MORE THAN THREE COLOURS

The first stage always has to be to prepare a Colour Plan of the stitch pattern similar to that in Figure 1. The only difference is that it will have stitch positions marked as Colour 4 or Colours 4 and 5. You must check that this Colour Plan will work and we shall be looking at this question below.

If you intend knitting four-colour double jacquard, each and every pattern block will contain an additional pair of stitch pattern rows for Colour 4. These will follow immediately after the Colour 3 rows. See Figure 8.

Similarly, for five-colour jacquard, the block of pattern stitches created by each pattern block of the Colour Plan will contain a pair of pattern rows for Colour 5 in the appropriate sequence. See Figure 9.

Remember when considering knitting in five-colour double jacquard that colour changers have space for only four yarns! You will have to change the fifth yarn manually.

MAINTAINING THE CONSISTENCY OF THE KNITTED FABRIC

If you have examined the Colour Plan in Figure 1 carefully, you will have noticed that

FIGURE 4

Colour Plan

2	2...2..333..333..2...2
1	222..2.3...33...3.2..222

Card for 3-colour form

(Colour)

5	++++++000++000++++++	[3]
4	++++++0+++0+++0++++++	[3]
3	0+++0++++0++++0+++0	[2]
2	000++0++++0++++0++000	[2]
1	+++00+0+000++000+0+00+++	[1]

FIGURE 5

Colour Plan

2	2...2..333..333..2...2
---	------------------------

Card for 3-colour form

(Colour)

6	+0000+00+++00+++0000+	[1]
5	++++++000++000++++++	[3]
4	++++++0+++0+++0++++++	[3]
3	0+++0++++0++++0+++0	[2]
2	000++0++++0++++0++000	[2]
1	+++00+0+000++000+0+00+++	[1]

FIGURE 6

Colour Plan

(Current block)	
4	2.3332333333333332333.2
3	2...2.....2...2

Card for 3-colour form

(Colour)

(1st block)	
2	2...2..333..333..2...2
1	222..2.3...33...3.2..222

12	+0++++0++++0++++0++++0	[1]
11	++000+00000000000+000++	[3]
10	++++++000++000++++++	[3]
9	0+++0++++0++++0+++0	[2]
8	0+++0++++0++++0+++0	[2]
7	+0000+00000000000+0000+	[1]
6	+0000+00+++0+++0000+	[1]
5	++++++000++000++++++	[3]
4	++++++0+++0+++0++++++	[3]
3	0+++0++++0++++0+++0	[2]
2	000++0++++0++++0++000	[2]
1	+++00+0+000++000+0+00+++	[1]

ALSO FOR MEN

5

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Silver Reed standard gauge electronic machines with a ribber, RJ1 rib carriage and colour changer.

Owners of other machines with double jacquard facility and 1x1 bird's-eye needle selection on the ribber should substitute a similar pattern recommended for their machine and adapt the instructions as appropriate.

MATERIALS

Celandine Sara Machine. (Yarn Guide No. 11.)

1 x 350g cone in Green (MC).

1 x 350g cone in Red (C).

7 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 195g.

The fibre content of this yarn is 70% Acrylic, 20% Wool, 10% Alpaca. For further information about this yarn, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 98 [108, 118] cm, 38½ [42½, 46½] in.

Length to shoulder 49 [50, 51] cm, 19 [19½, 20] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches on each bed and 65 rows to 10 cm, 4 in measured over bird's-eye jacquard (tension dial approximately 7/7).

32 stitches and 32 rows to 10 cm, 4 in measured over 1x1 rib on MT+1/MT+1 using 1 strand of MC and C together. Slightly stretch widthwise before measuring. (Tension dial approximately 8/8.)

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any electronic sheets needed, from the charts provided.

Decreasings on bird's-eye jacquard are given for main bed only, stitches on ribber should be decreased as required to keep bird's-eye pattern correct.

BACK

With carriage at right and using MC and C tog, cast on 159 [175, 191] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT+1/MT+1, K 79 rows.

SHAPE ARMHOLES

Cast off 5 [7, 9] sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 12 rows. K 1 row. Dec 1 st at each end of next and every foll alt row until 103 [115, 127] sts rem. K 37 [41, 43] rows. RC shows 148 [152, 154].

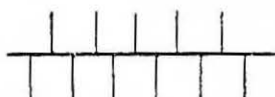
SHAPE NECK

Using a length of MC and C tog, cast off centre 35 [39, 43] sts. Push 34 [38, 42] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 3 [3, 4] sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row. Using WY, K a few rows over rem 24 [28, 31] sts and release from

machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

POCKET LININGS (2 Alike)

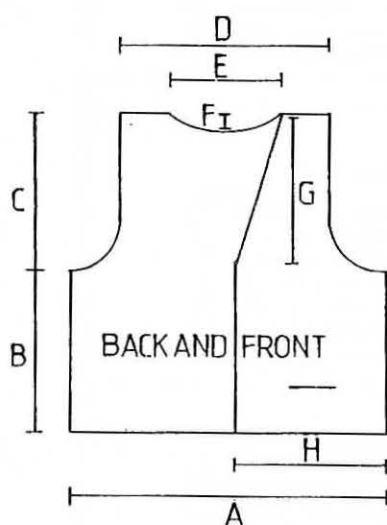
NEEDLE DIAGRAM



With carriage at right and colour changer in position, push 15 Ns at left and 16 Ns at right of centre to WP. 31 Ns. Push 32 corresponding Ns on ribber to WP as needle diagram for double rib. Insert card and lock on first row. Place needle 1 cam between Ns 15 and 16 at left of centre 0 and point cams at width of knitting on main bed. Using MC, cast on. Using MT-6/MT-6, K 2 tubular rows. Carriage is at left. Set main carriage for double rib knitting and ribber carriage for bird's-eye. Using MT-4/MT-4, K 1 row. Set RC at 000. Release card and cont in double jacquard. K 1 row. Cont in stripes of 2 rows C and 2 rows MC. Using MT-2/MT-2, K 2 rows. Using MT/MT, K 36 rows. Transfer sts for st st. 32 sts. Using MT+2 and MC, K 1 row. Using WY, K a few rows and release from machine.

POCKET TOPS (2 Alike)

Push 31 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 5 rows. Make a buttonhole over centre 3 Ns. K 4 rows. Using C, K 2 rows. Using MT, K 1 row. Using MT-2, K 2 rows. Using MC, K 4 rows. Make a buttonhole over centre 3 Ns. K 5 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.



- A = 49.5 [54.5, 59.5] cm
- B = 25 cm
- C = 24 [25, 26] cm
- D = 32 [35.5, 39.5] cm
- E = 17 [18.5, 20.5] cm
- F = 2.5 cm
- G = 23 [24, 25] cm
- H = 23.5 [26, 28.5] cm



RIGHT FRONT

NEEDLE DIAGRAM



With carriage at right and colour changer in position, push 67 [73, 81] Ns at right of centre 0 to WP. Push 68 [74, 82] corresponding Ns on ribber to WP as needle diagram for double rib. Insert card and lock on first row. Place needle 1 cam between Ns 1 and 2 at right of centre 0 and point cams at width of knitting on main bed. Press button 2 (left light on for 580 and SK840 machines, right light on for earlier models). * Using MC, cast on. Cont in tubular knitting. Using MT-6/MT-6, K 2 rows. Using MT-4/MT-4, K 2 rows. Using MT-2/MT-2, K 2 rows. Carriage is at left. Set main carriage for double rib knitting and ribber carriage for bird's-eye. Using MT/MT, K 1 row. Set RC at 000. Release card and cont in double jacquard. K 1 row. Cont in stripes of 2 rows C and 2 rows MC. K 65 rows. RC shows 66. **POCKET OPENING**

Lock card and RC. Note position in patt and colour in yarn feeder *. Push 24 [26, 28] Ns on each bed at left and 12 [16, 22] Ns on each bed at right to HP. Transfer rem 32 sts from ribber on to rem 31 Ns on main bed. Push empty Ns to NWP. Cont in st st. Using MC, K 1 row. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With right side of pocket top facing, replace sts on to empty Ns. Replace pocket sts

on to same Ns. Unravel WY. Using MC, K 1 row. Cast off. Push 32 empty Ns on ribber to WP. With carriage at right and wrong side facing, replace pocket lining sts on to ribber Ns. ** Pick up loops from back of sts and place on to empty Ns on main bed. Replace cast-on comb carefully. Using a transfer tool, push all Ns from HP to WP. Release card and RC. Keeping patt correct, K 94 rows. RC shows 160. K 1 row extra for left front.

SHAPE ARMHOLE

Cast off 4 [5, 6] sts on main bed at beg of next row, K 1 row. Cast off 3 [3, 4] sts on main bed at beg of next row, K 1 row. Cast off 2 sts on main bed at beg of next and foll alt row, K 1 row. Place marker at left edge.

SHAPE FRONT EDGE

Dec 1 st (2 sts in) on main bed at left edge of next and every foll 7th [6th, 6th] row and, AT THE SAME TIME, dec 1 st on main bed at beg of next and every foll alt row until 38 [42, 48] sts rem on main bed. Cont to dec at front edge only on every 7th [6th, 6th] row from previous dec until 21 [24, 27] sts rem on main bed. K 9 [23, 11] rows. Using WY, K a few rows in double rib and release from machine **.

LEFT FRONT

NEEDLE DIAGRAM



With carriage at right and colour

changer in position, push 67 [73, 81] Ns at left of centre 0 to WP. Push 68 [74, 82] corresponding Ns on ribber to WP as needle diagram for double rib. Insert card and lock on first row. Place needle 1 cam between Ns 1 and 2 at left of centre 0 and point cams at width of knitting on main bed. Press button 2 (right light on for 580 and SK840 machines, left light on for earlier models). Work as for right front from * to *. Push 12 [16, 22] Ns on each bed at left and 24 [26, 28] Ns on each bed at right to HP. Transfer rem 32 sts from ribber on to rem 31 Ns on main bed. Push empty Ns to NWP. Cont in st st. Using MC, K 1 row. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With right side of pocket top facing, replace sts on to empty Ns. Replace pocket sts on to same Ns. Unravel WY. Using MC, K 1 row. Cast off. Push 32 empty Ns on ribber to WP. With carriage at right and wrong side facing, replace pocket lining sts on to ribber Ns. Work as for right front from ** to **, reversing shapings by noting alteration in number of rows worked and reading right for left.

TO JOIN RIGHT SHOULDER

Push 21 [24, 27] Ns to WP. With right side of right back shoulder facing, replace sts on to Ns, dec evenly. With wrong side of right front shoulder facing, replace sts evenly on to same Ns. Unravel WY. Using MT and MC and C tog, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

ARMHOLE BANDS

Push 146 [150, 158] Ns to WP. With right side facing, pick up 146 [150, 158] sts around armhole edge and place on to Ns. Set RC at 000. Using MT-2 and MC, K 10 rows. Using C, K 2 rows. Using MT, K 1 row. Using MT-2, K 2 rows. Using MC, K 10 rows. Using WY, K a few rows and release from machine.

BUTTONHOLE BAND (Woman's)

Push 140 [146, 154] Ns to WP. With right side facing, pick up 62 sts along right front edge up to marker, 54 [58, 64] sts from marker to shoulder and 24 [26, 28] around half of back neck and place on to Ns. Set RC at 000. Using MT-1 and MC, K 1 row. Using MT-2, K 7 rows. Counting from right edge, make buttonholes over 4th, 5th, 6th; 18th, 19th, 20th; 32nd, 33rd, 34th; 46th, 47th, 48th; 60th, 61st and 62nd sts. K 3 rows. Using C, K 2 rows. Using MT, K 1 row. Using MT-2, K 2 rows. Using MC, K 3 rows. Make buttonholes over same Ns as before. K 7 rows. Using MT-1, K 1 row. Using WY, K a few rows and release from machine.

BUTTON BAND (Woman's)

Work as for buttonhole band reading left for right and omitting buttonholes.

BUTTONHOLE BAND (Man's)

Work as for buttonhole band (woman's) but read left for right.

BUTTON BAND (Man's)

Work as for buttonhole band (woman's) omitting buttonholes.

MAKING UP

Join side seams. Join centre back neck seam. Fold bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Catch down ends of pocket tops neatly to right side and pocket linings lightly to wrong side. Finish buttonholes and sew on buttons to correspond.

ELECTRONIC CHART

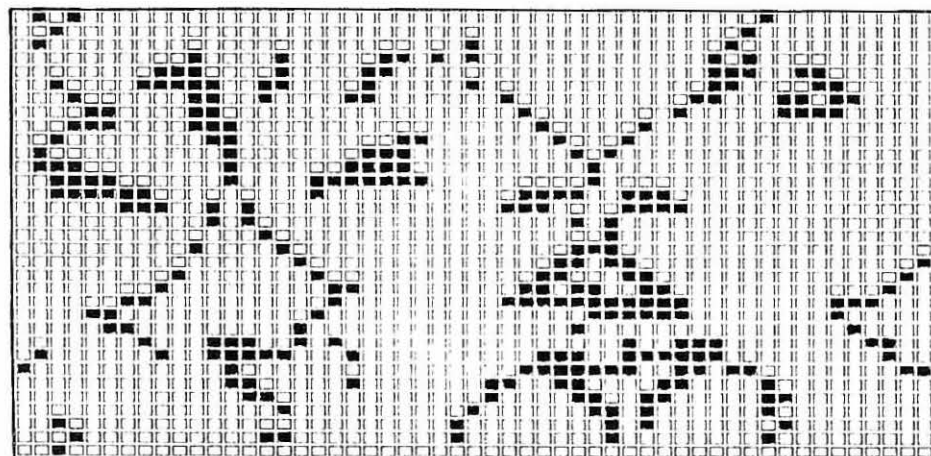


FIGURE 7

The stitch pattern in 3-colour double jacquard form

```

78 +++00+0+000+000+0+00++ [1]
77 ++++++0+0+0+0+0+0+0+0++ [3]
76 ++++++0+0+0+0+0+0+0+0++ [3]
75 000+0+0+0+0+0+0+0+0+0+ [2]
74 0+0+0+0+0+0+0+0+0+0+0+ [2]
73 +0000+0+0+0+0+0+0+0+00+ [1]
72 +0000+00000000000+0000+ [1]
71 ++++++0+0+0+0+0+0+0+0+0+ [3]
70 ++000+00000000000+000++ [3]
69 0+0+0+0+0+0+0+0+0+0+0+ [2]
68 0+0+0+0+0+0+0+0+0+0+0+ [2]
67 +0+0+0+0+0+0+0+0+0+0+0+ [1]
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43 0+000+0+0+0+0+0+0+0+0+0+ [1]
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3 0+0+0+0+0+0+0+0+0+0+0+0+ [2]
2 000+0+0+0+0+0+0+0+0+0+0+ [2]
1 ++000+0+000+0+000+0+00++ [1]

```

the pattern block that comprises the thirteenth and fourteenth row does not use Colour 2.

You must, nevertheless,

include Colour 2 in the three-colour card at this point, even though it will 'appear' as two blank rows (see rows 38 and 39 of Figure 7). Although Colour 2 is not required in the pattern at this point it still needs to be knitted on the ribber.

To leave it out and move straight from Colour 1 to Colour 3 would disrupt the steady rhythm of the knitting, give you something else to remember and, more importantly, spoil the finished fabric. The absence of the ribber stitches would make a very noticeable line in the fabric and give the appearance of a flaw.

All the colours used in the pattern should be knitted in every pattern block whether or not they are required on the surface of the fabric.

RECOGNISING AND AVOIDING COLOUR PLANS THAT WILL NOT KNIT

Unless you prepare and check a Colour Plan it is quite possible to prepare and accurately convert a stitch pattern for three- (or more) colour double jacquard, only to find when you start knitting that pattern colour stitches in certain parts of the pattern are consistently appearing on the wrong row.

This problem only occurs with patterns of three colours or more and never with two-colour double jacquard.

The problem is best explained by reference to an example, so please look at the simple Colour Plan in Figure 10. In the middle pattern block, the plan calls for a Colour 2 stitch to be knitted above a Colour 3 stitch in two places. It is impossible to do this, because all the Colour 2 stitches in the 4th row of the Colour Plan are knitted before any of the Colour 3 stitches in the same pattern block. Inevitably, in the finished work, those stitches will have swapped places.

This row-swapping can only

FIGURE 8

Construction of stitch pattern blocks for 4-colour double jacquard

```

8 Colour 1 in 2nd row of pair
7 Colour 4 in 2nd row of pair
6 Colour 4 in 1st row of pair
5 Colour 3 in 2nd row of pair
4 Colour 3 in 1st row of pair
3 Colour 2 in 2nd row of pair
2 Colour 2 in 1st row of pair
1 Colour 1 in 1st row of pair.

```

FIGURE 9

Construction of stitch pattern blocks for 5-colour double jacquard

```

10 Colour 1 in 2nd row of pair
9 Colour 5 in 2nd row of pair
8 Colour 5 in 1st row of pair
7 Colour 4 in 2nd row of pair
6 Colour 4 in 1st row of pair
5 Colour 3 in 2nd row of pair
4 Colour 3 in 1st row of pair
3 Colour 2 in 2nd row of pair
2 Colour 2 in 1st row of pair
1 Colour 1 in 1st row of pair.

```

happen between pattern colours and never between a pattern colour and the background colour, since the latter is always knitted as the first and last rows of the pattern block. This is also why the problem can never occur with two-colour double jacquard.

Action to avoid this problem has to be taken at the Colour Plan stage. Having prepared a Colour Plan and marked off the constituent pattern blocks, each block must be checked in turn to ensure that the colour number of any stitch in the second row of the pair is the same or higher than the corresponding stitch in the first row of the pair. This rule applies only to Colours 2 to 5 and not

to the background colour, Colour 1, which can appear in any position.

If your Colour Plan will not conform to this rule, it cannot be reproduced accurately in your knitting. You will need to revise your colour scheme.

FIGURE 10

An example of a flawed Colour Plan

```

6 ..... 3rd pattern block
5 ..2...
-----
4 .232.. 2nd pattern block
3 23332.
-----
2 .232.. 1st pattern block
1 ..2...

```

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This little mascot was designed for us by Maggie Andrews who has recently published 'Mascot Dolls', a book of patterns for 20 different dolls in approximately 3in, 6in and 9in sizes which portray a variety of jobs and interests - fun for children and adults! The book is available from stockists of Bramwell yarns or direct from Maggie at £4.35 including postage. Send to Mrs M. Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ. If you would like details of Maggie's many other books, send a SAE to the same address and look out for her forthcoming titles, 'Beautiful Babies' and 'Wildlife Park'.

LEGS, BODY, HEAD AND CAP

TROUSERS

Push 13 Ns at left of centre 0 to WP. * With carriage at right and using MC, make a woven/automatic closed-edge cast-on. Carriage at left. Set RC at 000. Using MT, K 15 rows *. Push Ns to HP. Push 13 Ns at right of centre 0 to WP. Rep from * to *. Push Ns at left from HP to UWP. 26 sts. K 3 rows.

SHIRT

Using A, K 10 rows. Counting from each end, transfer the 7th st on to 6th N. Leave empty Ns in WP. K 2 rows. Push all Ns to UWP. Using a 30 cm, 12 in length of B, weave over and under Ns to make a gathering thread for neck.

HEAD

Using B, K 6 rows.

CAP

Push 7 Ns at left and right to HP. Cont on centre 12 sts for peak. Using A, K 1 row. Push 1 N at carriage end to HP on next 6 rows. Push 1 N at carriage end from HP to UWP on next 6 rows. Pick up sts from first row of peak and place on to corresponding Ns. Take yarn over and under Ns at carriage

side. Push Ns from HP to UWP. K 8 rows. Transfer every alt st on to adjacent N. Push empty Ns to NWP. Using MT-5, K 1 row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

HANDS AND ARMS (Knit 1)

Push 15 Ns to WP. With carriage at right and using B, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. Using MT, K 3 rows. Using A, K 29 rows. Using B, K 4 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

CLUB

Using MC, cast on 5 sts by hand. Set RC at 000. Using MT, K 20 rows. Push 3 Ns at both sides from NWP to WP. Using D, cast on by hand over all 11 Ns. K 2 rows. Cast off.

BAG

Push 12 Ns at centre to HP. Cast on using chain st method. Set RC

GOLFER MASCOT

6

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply.
Small amounts in Black (MC), Red (A), Flesh (B) and Royal (C).
A small amount in Gold Lurex (D).
Polyester stuffing.
1 small white bead.
Tapestry needle.
Fabric paints.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Completed height of toy 11 cm, 4 1/4 in.

TENSION

No tension square necessary (tension dial approximately 6).

KNITTING NOTES

We used knit side of knitting as right side. When starting, ending or changing colours, leave yarn for sewing.

CHAIN STITCH CAST-ON

Using a latch tool and C, make a loop and place loop behind latch. With yarn at left of first N, bring latch tool up between first and second Ns at left and hook yarn over first N. Pull through loop. Rep along all Ns. Place loop from latch tool on last N. Push Ns to UWP.

at 000. Using C, K 3 rows. Push all Ns to UWP. Using 30 cm, 12 in length of C, weave over and under Ns to make a gathering thread. K 16 rows. Place marker at each end. K 3 rows. Pick up sts from marked row and place on to corresponding Ns. K 2 rows. Transfer every alt st on to adjacent N. Push empty Ns to NWP. Using MT-5, K 1 row. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Draw up sts at lower edge of legs, then with right side inside, join inside leg and back body seams. Put gathering threads to right

side. Join head and cap seams. Turn to right side. Stuff legs and lower body. Put latch tool through eyelet holes in body and pull half of hand and arms through body. Stuff rest of body, head and cap. Draw up cap sts and secure. Draw up hand sts and secure. Allow sides of arms to roll inwards. Push a small amount of stuffing between the rolls. Sew rolls tog and secure into eyelets. Allow shaft of club to roll tightly and join seam. Fold lurex part in half and sew around edges. Sew shaft to one hand. Sew bead to other hand. Draw up sts at lower edge of bag and join seam. Draw up gathering thread at top of bag and use ends to make shoulder strap. Sew strap to shoulder. Add features with fabric paints.



Freeline



How about learning to knit double Jacquard FREE? This will be the prize for 15 readers in the Freeline draw this month.

Our readers are always interested in double Jacquard knitting but many are afraid it is too advanced for them. Doreen Nelson has produced 'Learn Jacquard' in the form of three paperback instruction books, Parts 1, 2 and 3 with a disk to accompany each. The series is published by MK Publications and each book costs £3.95, each disk, £5.95.

This is an economical way to ease oneself gradually in double Jacquard but our 15 lucky winners will receive all three books and a voucher to send for the disk, if required. Part 1 explains double and bird's-eye Jacquards; Part 2 moves on to three- and four-colour designs and embossed Jacquard; Part 3 explains tuck Jacquard.

Additionally there is a drop shoulder pattern in sizes 20-50 inch chest, information on designing Jacquard stitches, knitting techniques and cut and sew instructions for necklines and neckbands.

All you need to do to take your place in our draw is put your name and address on a postcard or the back of a sealed envelope and send it to:

Jacquard, MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.

If you are unlucky in the draw, look out for these books in your machine knitting shop or contact MachineKnits, 55-57 Hamlet Court Road, Westcliff on Sea, Essex SS0 7EY for stockist details.

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LATCH ON

HAVE YOU GOT ONE UNDER THE BED?

If I was posing this question in a magazine for 'general' consumption (and I have!), the answer would be 'a knitting machine'. But we are all knitters, so what else might we hide under the bed? Possibly a charting device?

Joan Lafferty

I read a couple of letters in a magazine (not *MKM!*), written by women who were having difficulty in matching the number of stitches and rows to the pattern. 'Why don't they use their charting device?' was my first thought, but of course (a) they might not have one and (b) they might not be able to afford one. So this article will not be for the folks in those categories. But for the 'waverers' I would say – 'do have another try'. It really does work. It also allows you to use a different yarn from the one specified (haven't we all got cones hidden in the cupboard which need using up?). It also makes it easy to knit a garment longer or shorter than the pattern and so on.

A charting device goes under various names for the different manufacturers; Knit Leader for Brother, Knit Tracer for Toyota, Knit Radar or Knit Contour for Silver Reed or Knitmaster, while Singer call it Knit Driver. Another of my knitting coincidences was that, having got the notes for this article under way, I had no less than three calls about the Knit Leader in about two weeks, together with a casual chat at the knitting club about Knit Radar.

Let me explain how the system works. I'm afraid there's no getting away from it – you have to knit a tension piece – and not just any old tension piece, either. You need to cast on with waste yarn

over 60 stitches. Knit a few rows and change to the main yarn. Knit 30 rows, then 'mark' the twenty-first stitch at either side of '0'. To 'mark' a stitch, you pull the needle out, put an end of contrast colour into the hook and pull back into working position. This differs from marking a stitch at the end of the row. Here, if you actually knit the stitch, you will drop it when you pull the marker out. So just put an end of contrast over the hook while it is in working position.

To return to our tension piece. You now knit another 30 rows and take off on to waste yarn. Let the piece rest for several hours. All the patterns in the magazines nowadays give you a little chart with the measurements you need. You can alter these before you start drawing if you want any changes in the size given. I know new knitters sometimes get confused over the actual drawing. The Brother Knit Leader has plastic sheets in two sizes – a large one for the device that is attached to the machine separately and a half-size one built-in. This is very similar to the Toyota Knit Tracer. Using the large sheet you could, if you wished, draw the whole of a back (or front). In practise it is normal to draw half the back, which is how it has to be drawn on the smaller sheet. After all, you are (more or less) the same on both sides! Joking apart, it really is better to draw half of, say, a neckline. Drawing the whole thing might result in the two sides not coming out exactly

the same and your piece ending up with a lopsided neckline.

Silver Reed and Singer work on half scale. On the older Knitmaster Knit Radar sheets it was only possible to draw half a garment. Then they brought in a larger sheet, which would take a whole garment. This confused some knitters; it looked so small. This is because it is still only half scale. It has been suggested that one needs more width to draw garments that are not symmetrical on either side. But I have made trousers using the smaller Knit Radar, which, of course, have different shapings 'fore and aft'!

Having made our tension piece and given it a nice rest, we need to measure it. Brother and Toyota knitters use a centimetre ruler. I know this does not please people who think in inches. I must confess I myself am a confirmed 'inches' person, so I draw my patterns using inches and when it comes to using the centimetre ruler I just take the number and forget that it is actually recording centimetres. I know this is frowned on by the 'powers that be', but this is how my tiny mind works. So, having got a measurement by putting the left end of the ruler inside the left 'marked' stitch, you read off the number on the right end – say 14.5. For both Toyota and Brother you then forget all about the decimal point and find the scale marked 145. You measure rows in much the same way, but in this case you

The Woolleys

by Doug Baker



do not drop the point. Say the measurement is 15.6 – you put the pointer to 15 on the top scale and to 6 on the bottom one. The built-in Knit Leader has two buttons to move, but the principle is the same.

Knit Radar uses the little device which has been affectionately called the 'green rule' by knitters. But it is not a ruler. It will not measure in inches or centimetres. What it will do is tell you how many stitches and how many rows you are working to ten centimetres (or as I stubbornly like to think of it – four inches!). One of my calls was from a lady who had changed from Knitmaster to Brother, but kept a 'green rule'. She was trying to work out what scale to use on the Knit Leader using her 'green rule'. When I pointed her in the direction of the centimetre ruler to select her scales, all was well.

The Singer (Knit Driver) suggests using a ten centimetre square and counting the stitches, but I soon found that this system was so similar to the Knit Radar that I abandoned my square and used the 'green rule'. The graph sheets were the same, too, so I was able to use some old Knitmaster ones in my Knit Driver.

My second caller had a query on the tension piece for the chunky machine. She had knitted this correctly – casting on only 30 stitches and knitting 30 rows, 'marking' the eleventh stitch at either side of '0' on the fifteenth row. She had an idea that she should do some dividing by two, but she had already done it in knitting her tension piece. (Incidentally, Silver Reed have very kindly brought out a 'blue rule', which measures tension pieces for chunky machines – but again, only telling you rows and stitches to ten centimetres.)

The third lady wanted advice on a garment that was not symmetrical; in this case, one of my (famous) ballet cardigans. (These are made with a cross-over front.) The trick here is to draw half the back in the normal way, then add the sloping front on the other side of the centre '0'. The smaller Knit Leader and Tracer sheets allow a certain amount of space for this. Knit Radar has two sets of scales; the 'normal' ones have the '0'

at the extreme left, the 'offset' ones have the '0' nearer the middle. I don't have my old Knitmaster machine any more, but I do remember the 'normal' scales had the number of the scale printed black on white, while the 'offset' ones had a white number printed on a black oval. If using the latter scales, it is necessary to draw a new centre line, then draw as for the Knit Leader.

Another thing that confuses Knit Radar 'customers' is the half scale. For the smaller device you are actually drawing one eighth of the whole garment, in width. If I may use inches as an example – say your garment is to be 40 inches all round at underarm when finished, then a back will measure 20 inches. But we are only drawing half a back, so that will be ten inches. Finally it is half scale, which brings us down to five inches. (You can do your own arithmetic for centimetres – the working is the same!) The length is another matter. Say you want your garment to be 26 inches long. You are going to draw the whole garment (lengthwise), but to half scale, so in this case you only divide by two, making the drawn shape 13 inches long.

Finally I must tell you that the lady with the chunky machine started her conversation, 'I don't know how I would knit without the Knit Leader . . .'. I do agree with her and I hope a number of readers will have joined us in a few months' time!

TAILPIECE

A lady picked up a child's cardigan from the display. 'My niece has twins,' she said, 'and she dresses them both alike. Do you have another one like this?' 'No,' I said, 'but I will make you one.' So I wrote, 'White cardigan, 24 inch chest, blue forget-me-nots.' 'Oh, not blue,' she said, so we went through the spectrum, finally agreeing on shocking pink. 'Shocking pink forget-me-nots . . .'. I started to write. 'Oh no,' she said, 'Can't I have a different flower?' 'Certainly,' I replied, 'I've got several.' Is this an example of 'The Same, Only Different?'

J.L.

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DEAR ANNE...

Share your thoughts with us by writing to
Anne at Machine Knitting Monthly, 17
Grove Park, Waltham Road, White Waltham,
Maidenhead, Berkshire SL6 3LW

Dear Anne,
I enclose a photograph of our winner in our recent knitting competition. This is an annual event, judged by an independent person. The standard of knitting is extremely high and Lilian Pawley, our winner, worked for ages on her creation. The result, as you can see, is tremendous.

Our club has been in existence for nearly 15 years. We meet weekly and the average

attendance is 24 per week, although we have 42 members this year. We give demonstrations, have visiting speakers, go on outings and have social events.

Our knitting competition has four categories: 1) Children's wear; 2) Suits/dresses; 3) Adult sweaters and 4) adult cardigans/jackets.

There is a winner, second and third in each category and then an overall winner. Each

★ STAR LETTER ★

Dear Anne,

I was a machine knitting enthusiast for years until two years ago when I 'went off it' in a big way and sold every knit-related thing I owned.

I was obsessed with knitting. My output didn't match my ideas though, otherwise I'd be a rich woman today. Like most knitters I know, I took advantage of irresistible 'Special Offers' until my cupboards were bulging with yarns, though strangely, I never quite had the shade a customer wanted. I loved the endless possibilities of machine knitting, my imagination being the only limitation.

I knitted beautiful things for my friends and family, matching suits for my two little girls, jumper, scarf and hat sets with names on, 'hobby jumpers' with a favourite bike, sport or pet on, cardigans to match dresses, Christmas stockings, even a dress for my daughter's Holy Communion. I loved every minute of it.

What went wrong for me was that when my children were seen in my latest creations and I was very proud of the attention they got, people would then ask me to knit for them. In their eyes I was obviously a whiz at the machine.

I had bought the machine with the hope of making money at home but at this stage I was still in the dark about virtually everything. I hesitated about accepting, feeling that I wasn't up to it, yet afraid to spoil the chances of future custom. I'm a perfectionist, my work had to be perfect before I would part with it. I knew my reputation would depend on it.

I filled a lot of orders. What others didn't see was the total panic when I sat at the machine to knit something I had never tried before, knowing there was a time limit on it. I had many a sleepless night, my vocabulary increased - not for the better - and I was like a bear with a sore head around the house.

Some customers gave me added worry, one very large lady refused to be measured but wanted a lace cardigan for the weekend (I knitted the largest size and held my breath). Another gave me obviously wrong measurements, which would put the arms somewhere near ground level, insisting I knit to them (I knitted standard sizes and held my tongue when she said, 'told you I was right'). I had a friend who ordered a jumper that took two and a bit cones of pure wool and refused to believe the price, so paid only what she saw



We hope you will feature our Lilian, we feel very proud of her!

Yours sincerely,
Elaine Lester
Manor House MKC,
Leicester

We think Lilian's design is tremendous too. What a work of art - no wonder it took so long to complete. The Manor House MKC must be very inspiring to have so many members meeting weekly and Lilian's work seems to prove the point. Any readers in Leicester who would like to join can get details from Elaine, who is the secretary, on 0533 826244.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

winner has an engraved shield to keep and the overall winner has our large shield for a year. Second and third place winners receive certificates.

We have fun at our club and help each other along in many ways.

fit, which meant I had worked for nothing and still had to pay for the wool. Basically, I was in over my head.

It was so much nicer when I knitted at my own pace, learning as I went. I could go on but suffice to say, I soon lost interest in knitting, I gained an ulcer and the children dreaded my knitting sessions because I was often moody.

Well to get to the point, I sold the whole lot. I even remember feeling sorry for the lady who bought it, she looked so enthusiastic. When I saw a cone of wool in a shop window, I'd feel a bit queasy remembering it all.

Well, the bug has bitten again. I am back to my former self. I bought a second-hand machine (Shhh, don't tell anyone) and a few cones of yarn and now I'm back in the world of excitement, my head is full of the next stunning creation I plan to knit, only this time it will be for family only.

What started me off writing to you was an article I read by Joan Lafferty in October '92 MKM in her 'Latch-On' column. She called it 'Disaster!'. I've only just read the magazine from cover to cover, getting re-acquainted with an old friend and when I read that article it brought back so many memories it had me in stitches laughing, I had tears rolling down my cheeks. I haven't laughed so much in ages. (I urge all those who have it, to have a look at it.) I am going to put this article near my machine and next time I think the machine is out to get me, I will read this and cheer up instantly. I thought it was brilliant and just want to let Joan know how much I enjoyed it.

When I moved on to her other articles on raglan decreases I was still laughing as I read, because it seems the 'disaster' stuck with her (blood on the needlebed). Joan, you are a tonic!

I read all the articles in the magazine, not just the ones for my machine. I think MKM is excellent. Now that I am starting out afresh I intend to take it easier and try out the techniques in the magazine **before** I put it aside. I'll learn a lot more that way.

Keep up the good work.

Yours sincerely,
Mrs Hilda Kennedy
Tourlestrane, County Sligo, Ireland.

Welcome back to the fold, Hilda! I'm sure other readers will love your letter. It wins our Star this month so you'll have a free subscription to MKM and be able to enjoy your monthly 'tonic' of Joan Lafferty's latest adventures in machine knitting. Let's hope you can handle your 'addiction' this time.

CARL BOYD

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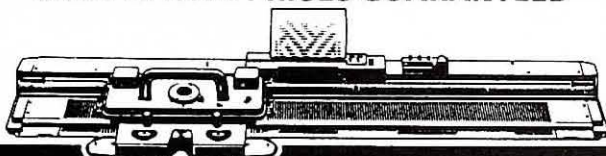
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BACK AND FRONT ALIKE

No strippers. Handle down. Set Ns on front bed from 79 at left of centre to 79 at right of centre.

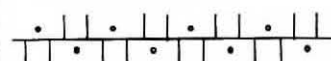
* Put pushers on front bed to rest position.

Select for 2x2 rib.

Arrange Ns on back bed as diagram 1. (Rack anti-clockwise as indicated.)

Follow instructions on screen, i.e. locks GX/SX.

DIAGRAM 1



Put away unwanted pushers on front bed.

RC 000. Locks N/LX, stitch size 2. Col 3 (using 2 strands). Knit to left.

Insert cast-on comb and weights. Stitch size 3. Knit to RC 4.

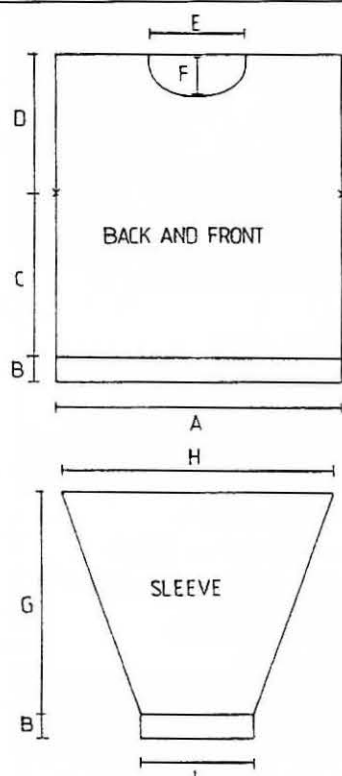
Stitch size 4. Knit to RC 6.

Insert blue strippers. Knit to RC 29. Locks on left.

(Put pushers on front bed out of work.)

Bring intervening Ns on front bed and back bed to WP.

Locks CX/CX, stitch size 5. Knit 2 rows.



A = 63 cm	F = 9 cm
B = 5.5 cm	G = 49.5 cm
C = 36.5 cm	H = 60 cm
D = 30 cm	I = 25 cm
E = 21 cm	

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Forsell Superwash 2-ply Pure New Wool. (Yarn Guide No. 6.)

2 x 250g cones in Deep Olive, Col 1 (used double throughout).

1 x 250g cone in Russett, Col 2.

1 x 250g cone in Black, Col 3.

GARMENT WEIGHT

Finished garment weighs 660g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Finished measurements of garment:

Chest 126 cm, 49½ in.

Length 72 cm, 28 in.

Sleeve 55 cm, 22 in.

TENSION

Fair Isle fabric Knit Tech 195 (BX ↔ /LX).

Stitch size 5½ back bed/5½ front bed.

29 stitches = 10 cm.

90 rows = 10 cm.

For perfect results, please check your tension carefully.

KNITTING NOTES

Cast-on comb and weights were used throughout.

Blue strippers were used.

RC refers to electronic row counter on box.

Use two strands of Col 1 Deep Olive (main colour) together throughout.

Cut-and-Sew method was used.

Locks N/N, stitch size 5½. Knit 1 row *.

PREPARE FOR FAIR ISLE FABRIC

Use 2 strands tog Col 1, main yarn.

Use 1 strand each Col 2 and 3.

Press fast forward button >>>

to select Program on screen.

Press NO. Start cast on, press

ENT. Start Pos, press ENT.

Press ABC button and select Patt 'A'. (This method of selection sets RC 000.)

Follow screen, i.e. locks BX ↔ /LX.

Locks 5½ back bed/5½ front bed.

Shape by inc 1 st at either end on

back bed and front bed (4 sts

altog) on next and every 40th

THREAD YARNS

Thread yarns from left to right as follows:-

Col 1 Deep Olive (two strands together)

Col 2 Russett

Col 3 Black

PREPARE CARDS**SWITCH ON ELECTRONICS PROGRAM**

Prog		ENT
Erase		ENT
Cast on	4	ENT
All St Patt		NO
St Patt 'A'	Dot	ENT
Reader	Card Row 1	
Alter		ENT
Direct		ENT
E → E		ENT
Direct OK		NO
E →		ENT
Direct OK		ENT
Add		ENT
Add what	Dot	ENT
Reader	Card Row 15	
Alter		ENT
Direct		ENT
E → E		ENT
Direct OK		NO
E →		ENT
Direct OK		ENT
3 Col		ENT
Add		NO
Knit Tech	195	ENT
Enlarge/Position		NO
All St Patt		ENT
Form		NO
L nd	88-	ENT
R nd	88	ENT
Start Pos		ENT
Cast on		ENT

row until 88 Ns at left and 88 Ns at right.

RC 000. Knit to RC 672.

Switch off electronics.

Col 1, stitch size 4. Locks N/N, knit to left.

Stitch size 4¾. Knit to right.

Cast off.

SLEEVES

Use 2 strands tog Col 1.

Handle down. No strippers.

Set Ns from 37 at left of centre on front bed to 37 at right of centre.

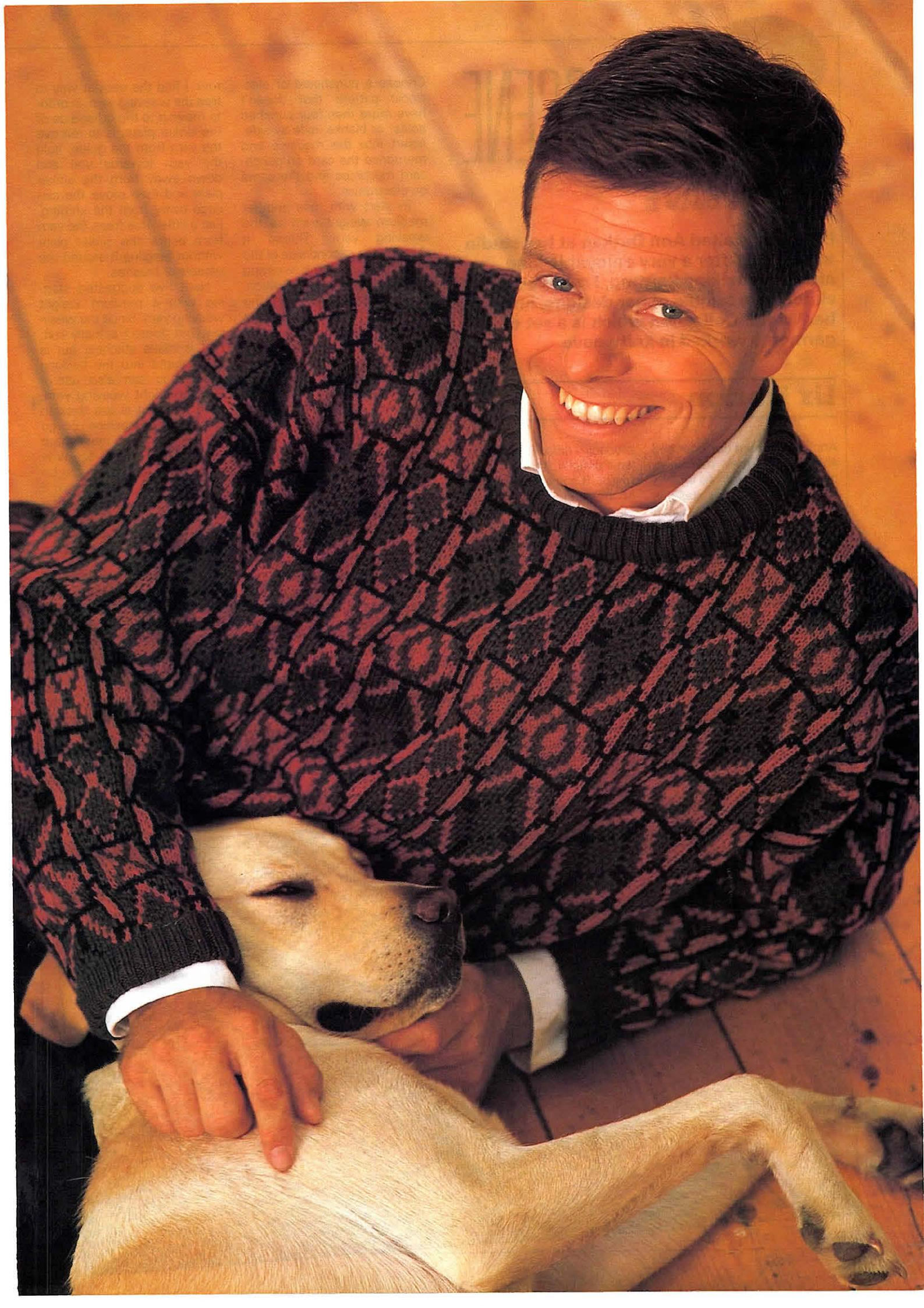
Switch on Box.

Following Cast on 4 (2x2 rib), complete rib as for back and front (i.e. from * to *).

FAIR ISLE FABRIC

Locks 5½ back bed/5½ front bed.

RC 000. Select Patt 'A' as instructions for back and front. Increase



SILVER SCENE

KNITWEAVE

I recently visited Ann Durkan at her studio in Sussex. After a very enjoyable long afternoon talking knitting, I came away clutching a bundle of her designs, including her Winter Collection which is a set of garments worked in knitweave.

Liz Norton

Ann is a talented designer and she exploits her machine's potential to the full. As well as knitweave, her designs include garments in punch lace, tuck and, of course, Fair Isle.

Ann works on Knitmaster punchcard machines which, I'm sure she won't mind me saying, are well used and not the latest models. She is proof that you don't have to have the latest machine to produce fashionable, professional garments.

Many knitters shy away from any stitches other than stocking stitch and Fair Isle. Knitweave, in particular, does seem to have a reputation for being different and, therefore,

probably difficult. In fact, it isn't difficult, though it is different. It consists of a backing of stocking stitch fabric into which the woven yarn is caught at intervals. On the right side, it doesn't look like a knitted fabric and garments in knitweave can win you that accolade 'You never knitted that on your machine!'. (Though I have to admit that I always find that comment a rather back-handed compliment!)

So let's get weaving! The next part of this article should be read and knitted at your machine. Cast on using a medium weight smooth yarn (four-ply on a standard gauge machine) and knit ten rows.

Choose a punchcard or electronic pattern that doesn't have more than four punched holes, or blanks, side-by-side. Insert into the machine and memorise the card on punchcard machines and the cams on electronics.

To start with, use another medium weight yarn as the weaving yarn. Thread it through the second side of the yarn mast. Put the weaving brushes into working position. Bring the edge working needle at the side nearest the carriage right forward to holding position. The holding levers on the main carriage are set to knit. The cam lever remains on 0 on punchcard machines and the chunky and double knit electronics and the side levers must be on ∇ . On the standard and fine gauge electronics, the cam lever is set to W. Bring the weaving yarn from the yarn mast and hook into the weaving guide on the side of the carriage nearest the knitting. The weaving guides are the metal pieces with red plastic knobs on, one at each side of the sinker plate. Knit across once. Before knitting back, move the weaving yarn to the guide on the other side, since that is now the one nearest the knitting. That is really all there is to weaving.

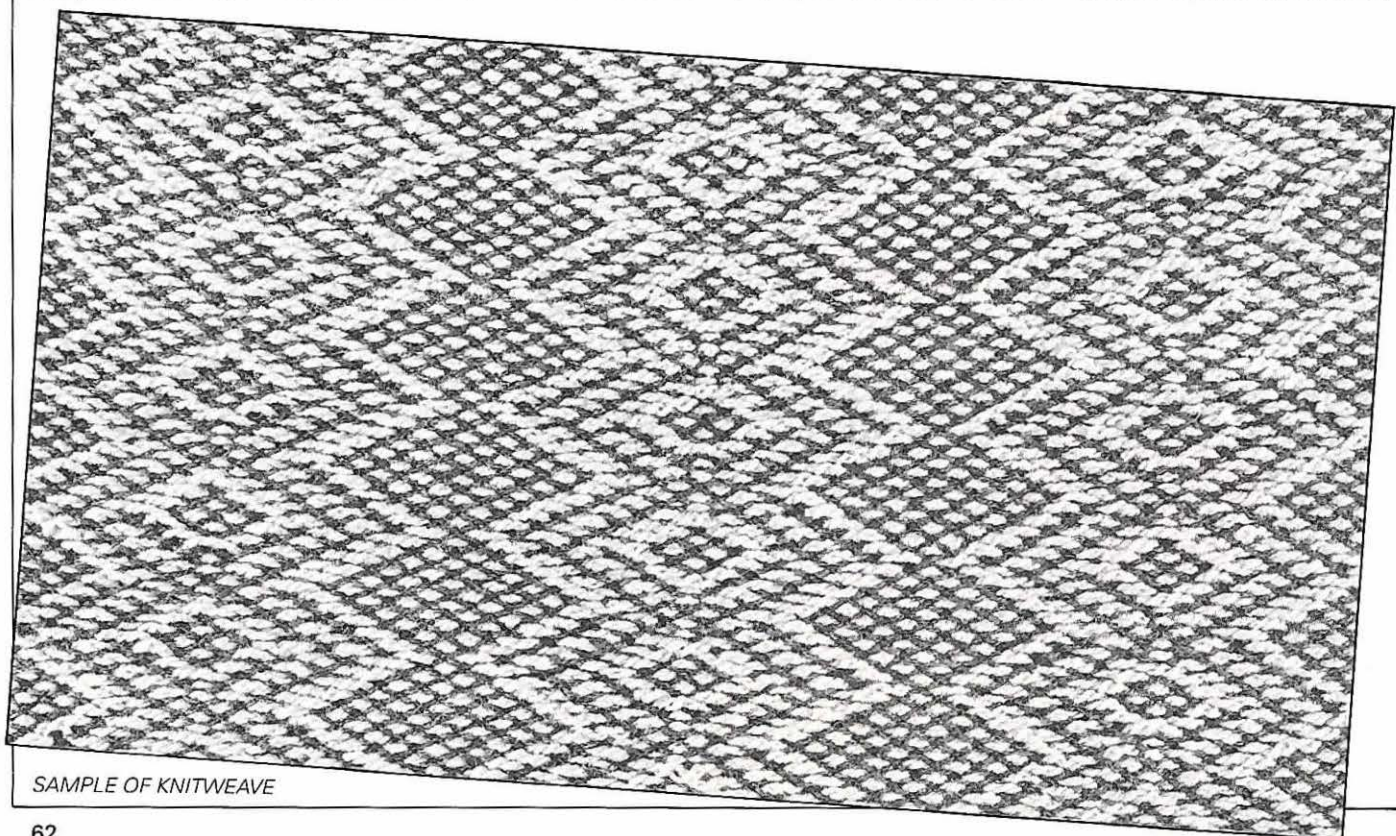
Bring the first needle to holding position on every row and always move the weaving yarn to the guide nearest the knitting at the start of every

row. I find the easiest way to free the weaving yarn, in order to move it to the other side of the sinker plate, is to remove the yarn from the guide, hold the yarn towards you and down away from the sinker plate and then move the carriage away from the knitting, just a little. This frees the yarn from below the sinker plate without tangling it around the wheels or brushes.

Here I've suggested starting with a medium weight weaving yarn. Since the weaving yarn doesn't actually knit, that is make stitches, but is only caught into the backing fabric, you can also use a thicker weight weaving yarn, even one that is too thick to knit on the machine or go through the yarn mast. Yarn that is too thick to flow through the yarn mast can be placed on the floor and hand fed. You can also use fine yarns both for the stocking stitch backing and the weaving yarn, to give a very delicate fabric.

Fine and medium weaving yarns are probably best used with a punchcard or electronic pattern that frequently catches the yarn in so that all the floats are short – unless you are looking for a very loopy effect. A thicker yarn needs catching down less often and, if it is textured as well, longer loops allow the full effect to be seen.

The punched holes (or the marked squares on electronic



SAMPLE OF KNITWEAVE

machines when the No.1 left-hand light is on) programme the weaving yarn to go over the stitches formed by the main yarn and the blanks to go under them. The yarn is only caught in where it changes from under to over or vice versa. So several punched holes or marked squares, or several blanks, side-by-side, both produce floats – it's the change from blank to punched hole or vice versa that catches the weaving yarn in.

Thick yarns, in particular textured ones, can look most effective when used with a randomly punched card or randomly marked mylar sheet, so that the weaving yarn is only caught down occasionally and irregularly. Also, when using a thick weaving yarn, you don't have to weave on every row; every third row may 'show the weaving yarn off' without producing a very heavy cramped effect.

Weaving can be a very good way of using an expensive yarn without breaking the budget. The length of weaving yarn used in a row is just the width of the knitting, since the

yarn lies flat across the knitting, whereas a row of knitted stitches requires approximately three times the width of the knitting. Therefore a yarn is bound to go further when used for weaving.

Having discovered how easy weaving is, if you become hooked by this way of knitting there is a Silver weaving arm which makes the process even easier. This is a specialised sinker plate which, I believe, saves you having to move the weaving yarn from side to side of the carriage manually.

Ann Durkan has a number of designs in knitweave, including coats, skirts and waistcoats. Instructions are given for sizes 10 to 26. I love the names she gives her sizes – Small, Medium, Large, Grand and Empress. As a large lady, that helps me feel great! For a free catalogue of Ann's designs, send a large SAE to Ann Durkan, Michaelmas Cottage, Twineham, West Sussex RH17 5NN. Although Ann's work is on Knitmaster machines, her designs are suitable for most other makes.



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1 st at either end on back bed and front bed (4 sts altog) on 1st and every 10th row until there are 150 Ns in WP on front bed. Cont straight to RC 480. Switch off electronics.

Locks N/N, Col 1, stitch size 4¾. Knit to left. Stitch size 4. Knit to right. Cast off.

NECKBAND

Using 2 strands Col 1, set for rib as on back using Ns 73 left and 73 right. Knit to RC 37. Locks stitch size 5. Knit 1 row. Switch off electronics. Put pushers out of work. Transfer Ns from front bed to back bed. Black strippers. Locks stitch size 6. N/GX. Knit 1 row. Break off yarn at cone, tie on WY and pull through bobbin. Knit 7 rows with WY. Strip off.

TO MAKE UP

Use double yarn for sewing up. Steam pieces without allowing the steamer or iron to touch welts.

CUT AND SEW

Neck dimensions: Mark centre front with pin and measure 10.5 cm either side and 9 cm down from centre pin. Mark curve with pins and sew with zig-zag on sewing machine before cutting out curve to within 1½ cm of stitching.

Likewise mark centre back and measure 10.5 cm either side and 5 cm down from centre mark and make a curve as for front.

Mark shoulder seams 2½ cm down at armhole edge to 0 at neck to shape the shoulders.

Sew right shoulder seams

together.

Sew neckband on with right sides tog at WY edge, unravelling WY as you sew. Sew left shoulder seams tog with side neckband seam.

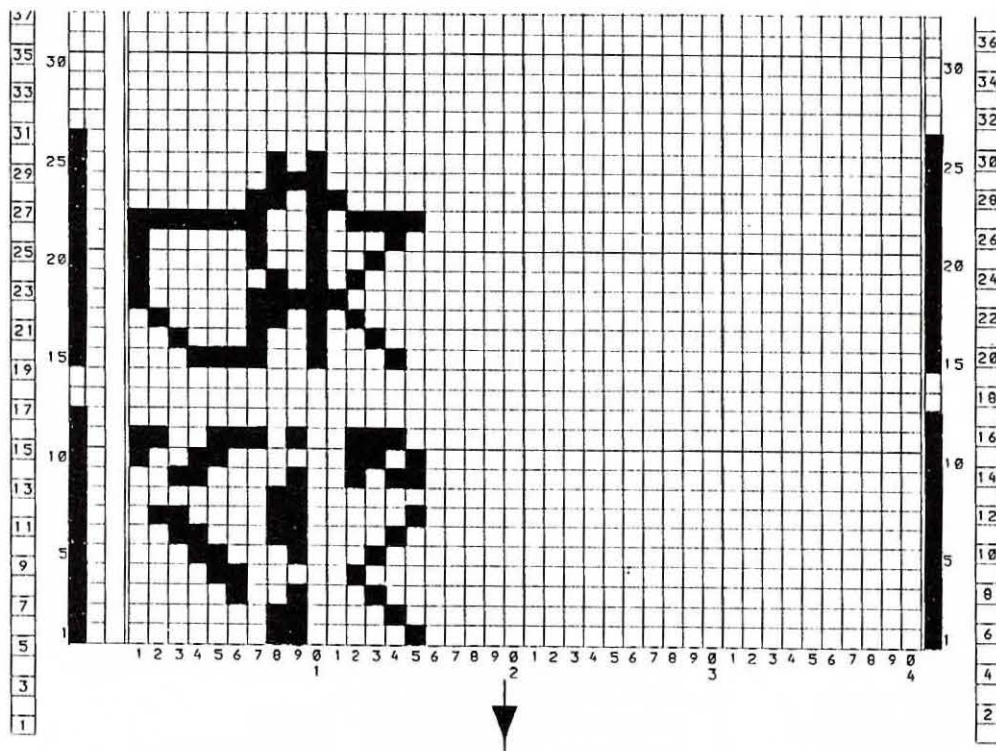
Steam shoulder seams flat.

Measure down 30 cm from shoulder and mark with piece of

yarn on both sides, front and back. Attach sleeves, taking care to include the surplus on the shoulder seam.

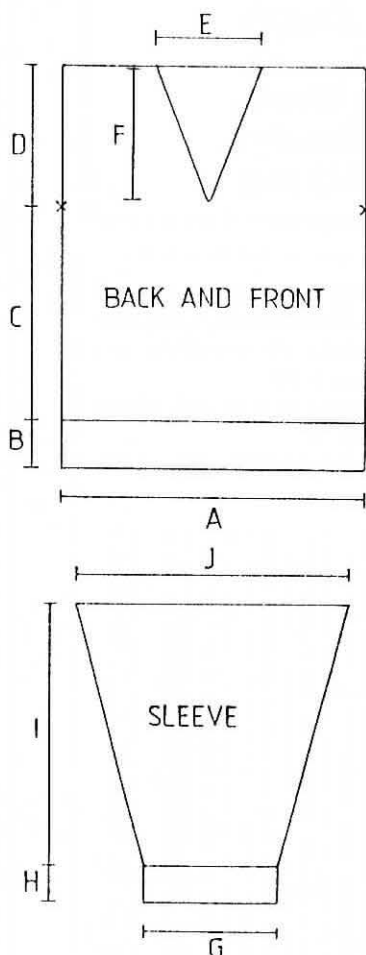
Sew side seams and sleeve seams tog.

Turn neck to inside and slip stitch down.



Angela Gordon designs for the Garter Carriage

This design, like the sweater featured last month, is from Angela's disk 'Garter Carriage Collection Two.' Users of the Brother Disk Drive will also need the 'Supplement Two' disk, for this pattern and the suit we shall be featuring next month, but for DesignaKnit users, the whole collection is on one disk. Disks cost £5.95 each but for MKM Brother knitters only, Angela offers the two disks at a special price of £10.50. Her address is given in the advertisement overleaf, page 66.



A = 53.5 [59, 63.5] cm
B = 8 cm
C = 38 cm
D = 24 [25, 27] cm
E = 18.5 cm
F = 23.5 cm
G = 23 [23.5, 26] cm
H = 6 cm
I = 46 [47, 48.5] cm
J = 47.5 [50, 53.5] cm

GARTER DIAMONDS

8

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge electronic machines with 60-stitch repeat and garter carriage.

MATERIALS

Forsell Double Knit Pure Wool. (Yarn Guide No. 15.)
2 [2, 3] x 500g cones in Biscay (MY).

GARMENT WEIGHT

Finished garment in second size weighs 795g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 106 [116, 126] cm, 41½ [45½, 49½] in.

Length to shoulder 70 [71, 73] cm, 27½ [28, 29] in.

Sleeve seam 52 [53, 54.5] cm, 20½ [21, 21½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 35 rows to 10 cm, 4 in measured over garter stitch pattern (tension dial approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any electronic sheets needed, from the charts provided. Alternatively, read pattern from disk into memory.

If a cut-and-sew neckline is required, knit two backs instead of back and front.

BACK

With garter carriage at right and using MY, cast on 140 [154, 166] sts at centre by hand. Program 2x2 rib (pattern number 534). Set RC at 000. Using MT-3, K 36 rows. Program patt 1. Set RC at 000. Using MT, cont in garter st patt. K 134 rows. Place marker at each end *. K 84 [88, 96] rows. RC shows 218 [222, 230]. Using a length of MY, cast off centre 48

sts. Using nylon cord, K 46 [53, 59] sts at left by hand, taking Ns down to NWP. Using main carriage, MT and WY, K a few rows in st st over rem Ns and release from machine. Unravel nylon cord over Ns at left, bringing Ns back to WP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *.

K 2 [6, 14] rows.

SHAPE NECK

Note patt row. Using nylon cord, K 70 [77, 83] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every 3rd row until 49 [56, 62] sts rem, then on every foll 4th row until 46 [53, 59] sts rem. K 7 rows. Using main carriage, MT and WY, K a few rows in st st and release from machine. With garter carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Set patt to number previously noted. Finish to correspond with first side, reversing shapings.

SLEEVES

With garter carriage at right and using MY, cast on 60 [62, 68] sts at centre by hand. Program 2x2 rib (pattern number 534). Set RC at 000. Using MT-3, K 30 rows. Program patt 1. Set RC at 000. Using MT, cont in garter st patt. Shape sides by inc 1 st at each end of every 4th row until there are 64 [78, 96] sts, then on every foll 5th row until there are 124 [130, 140] sts. K 4 rows. RC shows 162 [166, 170]. Using main carriage, MT and WY, K a few rows in st st and release from machine.

LEFT NECKBAND

With garter carriage at right and using MY, cast on 66 sts at centre by hand. * Program 2x2 rib (pattern number 534). Set RC at 000. Using MT-3, K 10 rows. Using MT, K 3 rows st st and 1 row garter st. Using main carriage, MT and WY, K a few rows in st st and release from machine *.

RIGHT AND BACK NECKBAND

With garter carriage at right and using MY, cast on 114 sts at centre by hand. Work as for left neckband from * to *.

TO JOIN RIGHT SHOULDER

Push 46 [53, 59] Ns to WP. With



right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using main carriage, MT and MY, K 1 row. Cast off.

TO JOIN NECKBANDS TO NECKLINE

SHAPED NECKLINE

Pin neckbands into position. Unravelling WY as required, back-stitch through open loops of last row worked in MY.

CUT-AND-SEW NECKLINE

Make a cut-and-sew neckline using measurement diagram as a guide to picking up line.

LEFT SIDE

Push 66 Ns to WP. With right side facing, pick up sts along left side of neck and place on to Ns. With wrong side of left neckband facing, replace sts on to same Ns and pull through neckline edge. * Using main carriage, MT and MY, K 3 rows st st. Using WY, K a few rows and release from machine. Slip st open sts to the first row of st st, enclosing the cut edges as you do so *.

RIGHT SIDE

Push 114 Ns to WP. With right side facing, pick up sts along right side

and back of neck and place on to Ns. With wrong side of right and back neckband facing, replace sts on to same Ns and pull through neckline edge. Work as for left side from * to *.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

TO JOIN SLEEVES TO ARMHOLES

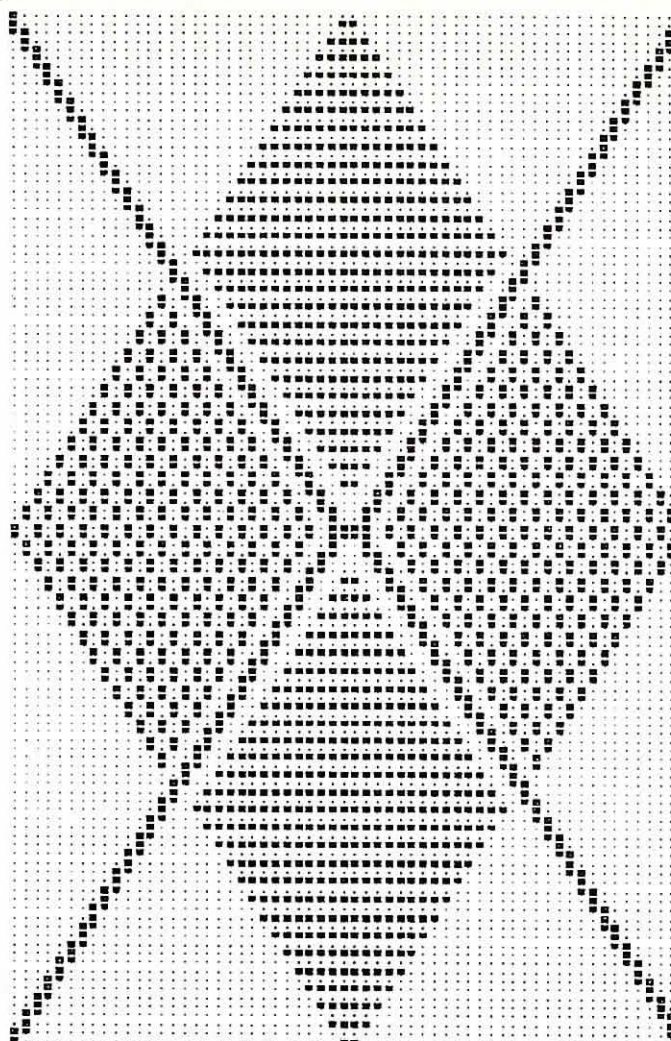
Push 124 [130, 140] Ns to WP. With right side facing, pick up 124 [130, 140] sts along armhole edge between markers and place on to Ns. With wrong side of sleeve facing, replace 124 [130, 140] sts from top of sleeve on to same Ns. Pull sts through the armhole edge. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam lightly.

MAKING UP

Join side, sleeve and neckband seams, making a mitre at centre front.



Angela Gordon Products

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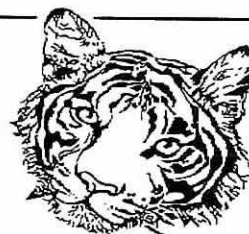
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TEACH-IN

LACE CARRIAGES - PART 1

This month sees the start of a new series of Teach In – this time on the lace carriages. I've just been listing and counting the lace carriages I have – two Toyota (the 901 and 950); one Brother punchcard; three Brother electronic (for the 910, 950 and 950i); one Silver punchcard and one Silver electronic. That should give me plenty to write about! I hope that even if you have a different machine from mine, you will find this series interesting and useful.

Ann Kite

In the tradition of Teach In, I shall, of course, be writing about how to knit lace with the different carriages. But I shall also be writing about what the different carriages have in common and how they differ in the way that they knit lace. Most knitters always seem to want to use other brands of lace cards (presumably the grass is always greener and the lace lacier . . . !) and having some idea of how other

makes of lace carriage function can help with this.

In machine knitting, lace is knitted by transferring a stitch to an adjacent needle. This leaves an empty needle and an adjacent needle with two stitches on. When knitted, the empty needle will create a lace hole. The needle with two stitches may be to the left or right of the empty needle and it may be immediately adjacent to the empty needle or

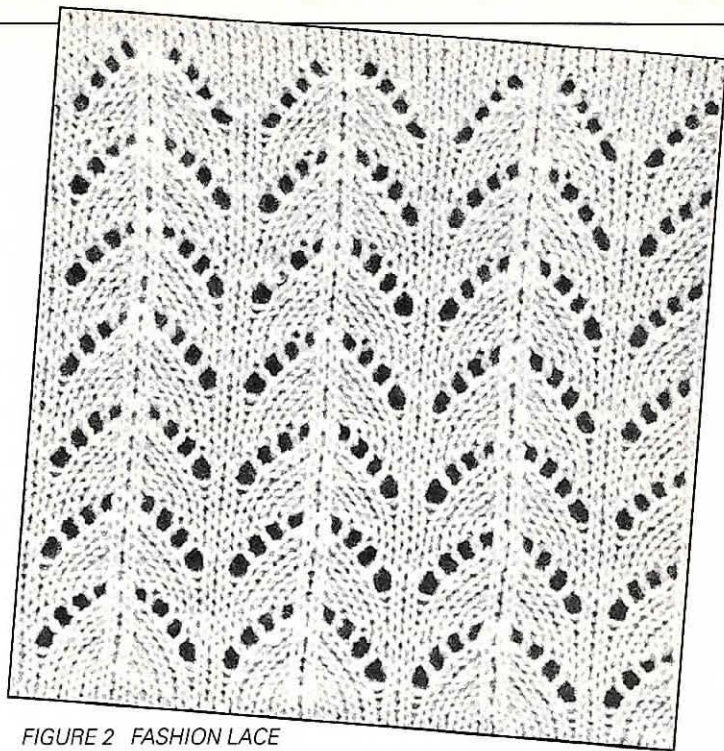


FIGURE 2 FASHION LACE

several needles away. If the needle with two stitches is immediately adjacent to the empty needle, the lace is called simple, plain or basic lace (Figure 1). I shall refer to it as simple lace. If the needle with two stitches is several needles away from the empty needle, then it is called fashion lace (Figure 2). I imagine it's called fashion lace due to the angling of the stitches, which is similar to the angling of the stitches in fully fashioned shaping.

I've written out separate tables of instructions for knitting simple lace for each lace carriage or group of carriages. But let's look here at some of the details and whys and wherefores.

Use an elastic yarn for your first attempts at lace knitting. By elastic, I mean a yarn that will stretch easily without pulling very tight or, alternatively, breaking easily. Wool or acrylic are elastic yarns. Lace can be knitted in many different yarns, but it is best to start with an easy yarn. An elastic yarn makes it easier to transfer the stitches. Leave cotton (which is not elastic) until you're at ease with your lace carriage.

Weighting the knitting is important with all the lace carriages. On Brother and Toyota machines, use the single bed cast-on comb as well as the weights. On Knitmaster and Silver machines, use the heavy wide claw weights supplied with the lace carriage. Some of the earlier Knitmaster lace carriages have slightly lighter lace weights, with a

slot on the lower edge from which a standard claw weight has to be hung. If you have this type of lace weight, don't forget the additional claw weight – it is essential.

The lace carriages on all Brother machines and on the Toyota 901 do not knit, they simply transfer the stitches. The knitting is done by the main carriage which is set as for stocking stitch. It is the lace carriage that is connected to the patterning mechanism and it is the lace carriage which moves the pattern on from row to row. The main carriage is not connected to the patterning mechanism, so the change knob on Brother main carriages is on NL and the card lever on the Toyota 901 main carriage is on 0.

The Silver and Knitmaster lace carriages both transfer stitches and knit and on the Toyota 950 it is the main carriage (in fact the only carriage) that transfers and knits. With these carriages, when knitting simple lace, the stitch transfer and the knitting action occur on the same row.

Whatever machine you're knitting with, lace knitting is directional. The direction in which the stitch is transferred is part of the design. On all machines, except the Toyota 901, the stitch is transferred away from the carriage. So, if the carriage is travelling from right to left, the stitches are transferred to the left and vice versa. The Toyota 901 carriage transfers the stitches towards the carriage, so when it is travelling to the left, the stitches are transferred to the right.

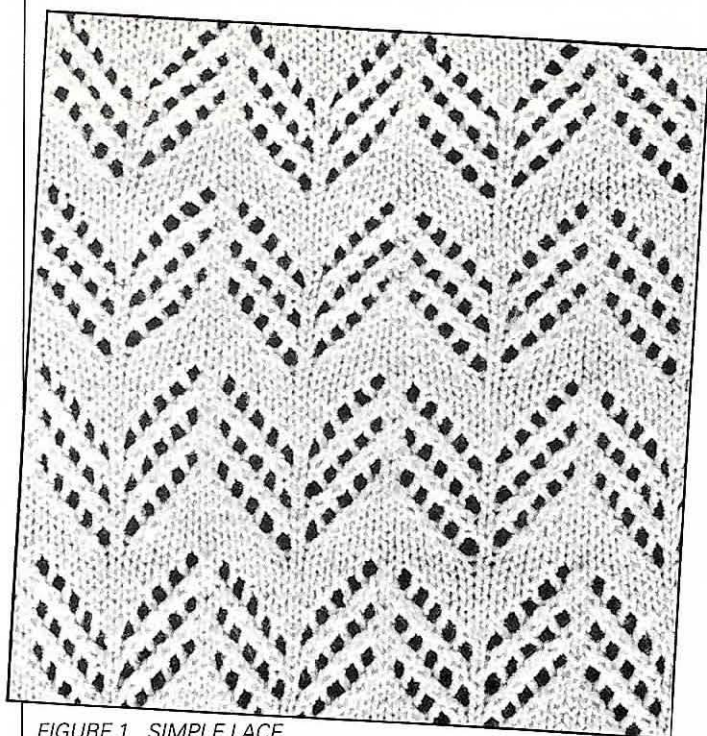


FIGURE 1 SIMPLE LACE

In order for the design to work out as expected, the carriage must be travelling in the correct direction. The punchcards for all the machines have arrows indicating the direction the lace carriage must be travelling in on each row. The Brother punchcards and the Toyota 901 punchcards also indicate when the main carriage must be used. A curved arrow indicates that two rows must be knitted with the main carriage. On the same row, there will also be an arrow indicating a lace carriage movement. The main carriage is always operated first.

The mylar sheets for the Silver and Knitmaster electronic machines also have arrows in the notation column, indicating the direction the lace carriage should be travelling in.

The Brother mylar sheets and the patterns in the memory of the Brother 950 and 950i do not tell you in which direction to knit. (But start with the lace carriage at the left.) However, they do tell you when to knit using the main carriage. On the 950 and 950i, knit with the yellow memo light on. When the display is blank, use the lace carriage; when a number appears in the display, knit the number of rows indicated, using the main carriage.

On the pre-printed mylar sheets for the Brother 910, the lace column at the left of the mylar sheet tells you when to knit with the main carriage.

It is essential, too, that the correct pattern variation lights or switches are used on all electronic machines, since these affect the stitches transferred and the direction they are transferred in. The machines are set in what I think of as their basic setting. I've included this in the instruction tables.

Whether the machine is punchcard or electronic, special precautions have to be taken at the edge of the knitting. If stitches are to be transferred, they must have a needle to transfer to! The edge stitches must not be transferred outwards (away from the knitting) since there isn't a needle for them to transfer to and they will be dropped.

On Brother and Toyota

BROTHER PUNCHCARD MACHINES AND TOYOTA 901

Use Brother punchcard Nos. 16, 17, 19 and 20; Toyota punchcard Nos. 16 and 17.

1. Cast on 80 stitches using the cast-on comb and knit 30 rows of stocking stitch, finishing with the carriage at the right. Hang the claw weights on the cast-on comb.
2. Insert punchcard, lock on row 1 and position extension rails.
3. Set lace changer lever to N (Brother only). Push tuck/lace brushes (below the sinker plate) on the main carriage in (Toyota only).
4. Pass lace carriage across once from left to right.
5. Unlock the punchcard.
6. Pass lace carriage across bed following straight arrows. When curved arrow (↻) is reached, knit two rows with main carriage before operating lace carriage.

BROTHER ELECTRONIC MACHINES

Use Stitch World patterns No: 106 to 144; or 910 mylar sheet patterns No: 29, 30, 31, 32 and 34.

1. As for Brother punchcard machines.
2. Programme pattern, finishing with keying in CF. All pattern variation switches should be down.
3. Position extension rails.
4. Set lace change lever to N. On Brother 950 and 950i, change display to memo data by pushing yellow key.
5. Starting with lace carriage at left, pass lace carriage backwards and forwards until display, or lace window on mylar sheet, indicates rows to be knitted with main carriage, then knit with main carriage.

SILVER AND KNITMASTER PUNCHCARD MACHINES

Use lace cards No: L1 to L8.

1. Cast on 80 stitches and knit 30 rows of stocking stitch, using the main carriage and finishing with carriage at right.
2. Change to lace carriage (but don't thread lace carriage yet). Add lace weights to knitting.
3. Position the edge pins.
4. Insert punchcard and lock on row 1.
5. Set side levers to 0 and cam lever to P. This is the setting for a free pass. Do two free passes to memorise the card.
6. Unlock the punchcard.
7. Set cam lever to 0 and side levers to ▽ and thread carriage.
8. Knit.

SILVER AND KNITMASTER ELECTRONIC MACHINES

Use lace patterns No: L1 to L14.

1. As for Silver and Knitmaster punchcard machines.
2. As for Silver and Knitmaster punchcard machines.
3. Position point cams at needles No: 38 at left and right and N1 cam as preferred.
4. On Silver EC Pattern Controller and the Knitmaster 580, check that numbers 1 and 2 left-hand lights are on. On Knitmaster 550 and 560, number 1 left-hand light and number 2 right-hand light must both be on. All other pattern variation lights on both Silver and Knitmaster machines must be off.
5. With inspection light on, line up mylar sheet on first row of pattern.
6. Set cam lever to N for a free pass, then do two free passes to read magnetic cams.
7. Set cam lever to L and thread carriage.
8. Turn off inspection light.
9. Knit.

TOYOTA 950 MACHINE

Use punchcards No: 16 and 17.

1. Cast on 80 stitches using cast-on comb and knit 30 rows, finishing with carriage at the right. Add claw weights to edge of knitting.
2. Add lace attachments to main carriage. Insert punchcard and lock on row 1.
3. Set selection lever to empty. With card lever and lace lever on 0, do a free pass to left.
4. Set card lever to C and do a free pass to right, selecting needles for first row of pattern.
5. Unlock punchcard.
6. Set selection lever to PL and weaving brush levers to +.
7. Knit.

machines, the edge needles must always be in the working position. The newer Brother lace carriages and the Toyota 950 lace attachments have a mechanism which prevents the edge needle selecting, but earlier Brother lace carriages and the Toyota 901 select the edge needle if the pattern requires it. To prevent the stitch transferring if the edge needle is selected, push it back to working position.

The Silver and Knitmaster punchcard machines have edge pins which are positioned in the channels of the needlebed, at the front edge of the needlebed and in line with the two edge needles. These prevent the edge stitches transferring. The edge pins must be moved during increasing or decreasing, so that they remain in line with the edge working needles.

On Silver and Knitmaster electronics, position the point cams two needles in from the edge needle. The edge needles are then outside the patterning needles, so the edge stitches won't be transferred.

Take care when programming the patterns for the Brother 910 from the mylar sheet. Make sure you programme the right edge and the top of the pattern correctly. All the patterns finish with two blank rows and some have a blank column at the right edge. The pattern manual gives the correct programme for each pattern. These blank rows and column are an essential part of the pattern.

I've suggested patterns from the basic packs, or the memories of the Brother 950 and 950i electronics, to knit. These particular patterns are for simple lace. When knitting, look at the knitting and see what is happening. This will increase your understanding of how the lace fabric is formed. Notice in which direction the stitches are transferred; look at where the lace hole appears in relation to the two stitches knitted together. Since lace is directional, look at more than one row. See the difference between lace carriage movements to the left and right.

Next month I'll be continuing this series on lace.

INSPIRATIONS

OCTOBER

WOODLAND CALENDAR

In my October woodland scene, **toadstools** have pushed their way through a carpet of fallen twigs and leaves. The lingering green and golden shades of **bracken** are caught in the light of this month's cold, bright days and to complete the landscape, bare larch tree trunks are silhouetted against the sky.

Iris Bishop

YARNS AND COLOURS

I like to use quite subtle autumn shades for these designs, using brighter yell-

lows and greens for just a few rows, to emphasize the shape of the bracken, leaves and so on.

For the landscape I have used black, olive green and charcoal grey for the backdrop with light brown for the toadstools and shades of leaf green, gold and saffron for the bracken leaves. I have 'shaded' the sky by starting with a light grey, then using light blue and blue/greys to create the illusion of distance. As with other designs in this series, the blending of some colours has been achieved by mixing two strands of two-ply (for example one strand of green with one strand of gold) instead of the usual single strand of four-ply. If you have two-ply or finer yarns in your

'collection', experiment with combinations, mixing them together to create your own individual colours.

The 'bracken fabric' is very effective with black or another very dark colour as the backdrop and a random or space-dyed yarn as the contrast. In the fabric illustrated, I have actually used several different shades of green, starting with the darkest and finishing with the lightest, on each 'repeat' of the design.

LANDSCAPE DESIGN

Whether you are knitting in two colours only, or with more



colours, all of the light colours are knitted in feeder 1 and the dark colours in feeder 2. To knit with several colours, use the following as a guide: Knit welts in black.

Rows 1-52 = light brown in feeder 1, black in feeder 2.

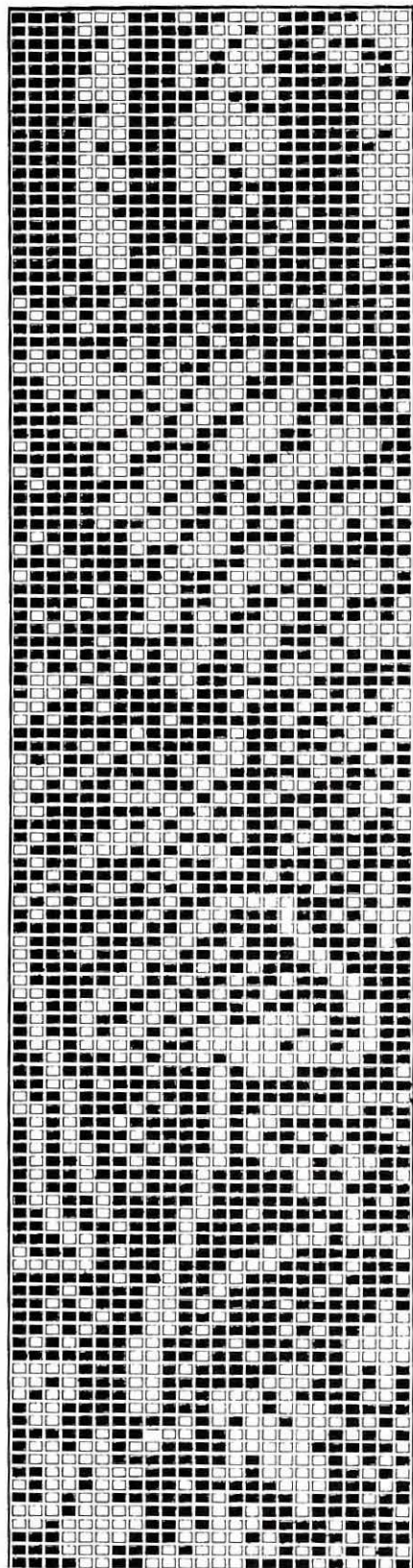
Rows 53-70 = leaf green in feeder 1, black in feeder 2.

Rows 71-82 = gold in feeder 1, black in feeder 2.

Rows 83-86 = gold in feeder 1, olive green in feeder 2.

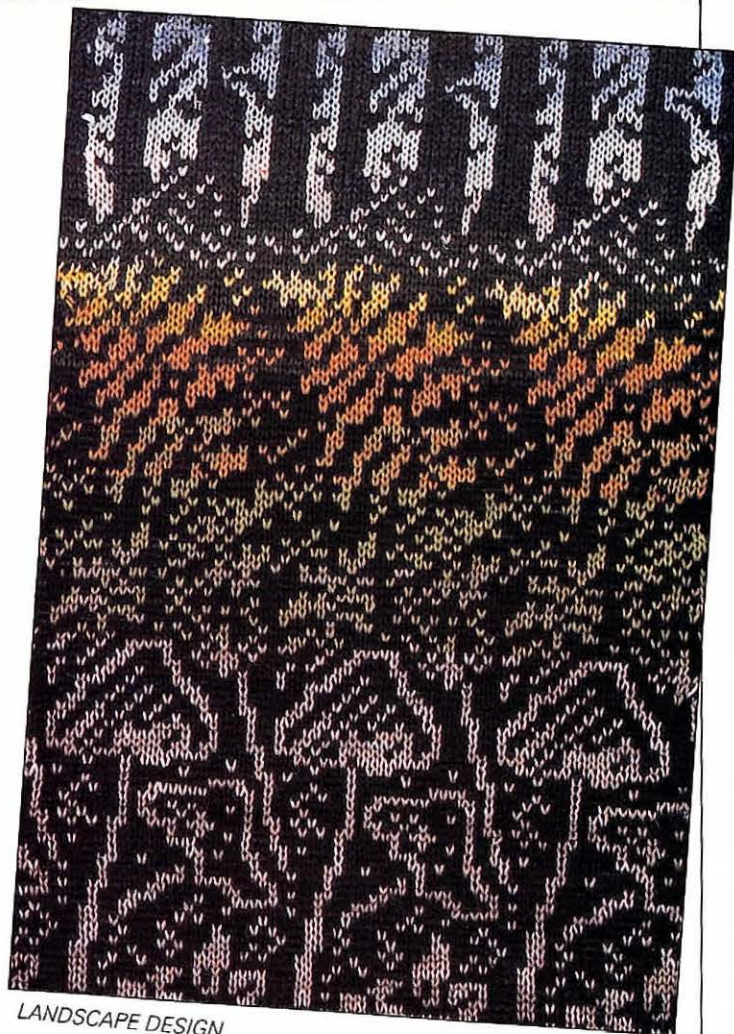
Rows 87-92 = saffron in feeder 1, olive green in feeder 2.

Rows 93-100 = oatmeal in feeder 1, olive green in feeder 2.



ELECTRONIC CHART

Chart shows right side of work.
Reverse if required by your machine.



LANDSCAPE DESIGN

BRACKEN FABRIC



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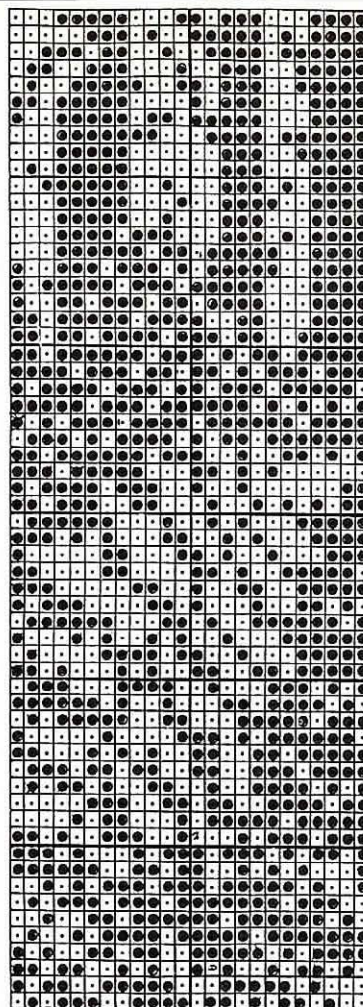
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◀71

PUNCHCARD B



Join top of Card A to bottom
of Card B so that design is
continuous

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Rows 101-104 = oatmeal in
feeder 1, charcoal grey in
feeder 2.

Rows 105-112 = pale grey in
feeder 1, charcoal grey in
feeder 2.

Rows 113-116 = light blue in
feeder 1, charcoal grey in
feeder 2.

Rows 117-120 = blue/grey in
feeder 1, charcoal grey in
feeder 2.

To continue the 'tree'
design, as illustrated, repeat
rows 109-120 inclusive, using
blue/grey in feeder 1 and charcoal
grey in feeder 2.

BRACKEN FABRIC

To knit the bracken fabric as
illustrated, repeat rows 53-96
inclusive of card. Each time
you repeat these 44 rows,
reverse the direction of the
motif by turning punchcards
over to 'blank' side. Knit welts
in black. With black in feeder 2
throughout, use the following
colours in feeder 1:

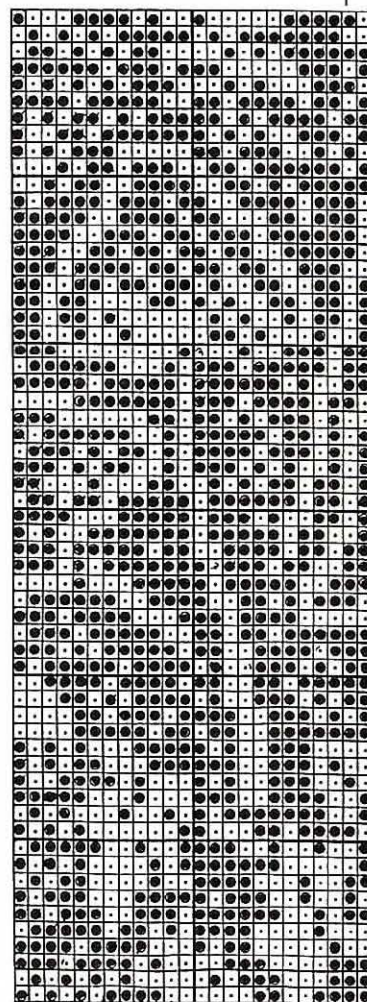
14 rows - dark turquoise.

14 rows - mid green.

12 rows - leaf green.

4 rows - saffron.

Repeat this colour
sequence on each repeat of
the pattern, that is every 44
rows.



PUNCHCARD A

DESIGN LINE

RAGLAN CARDIGAN

Rita uses a Master Block and her charting device to knit a warm and 'made-to-measure' raglan cardigan in knitweave.

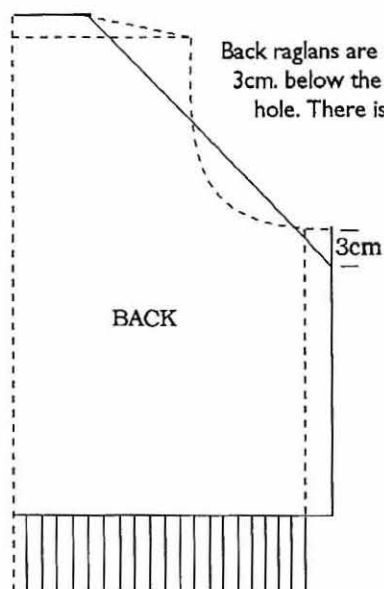
Rita Rubery

You will see from the diagram how the raglan shape is taken from the set-in sleeve Master Block. If you have made your block from my instructions you will have included five centimetres ease in the body; you may wish to increase this. At the armhole the three centimetres suggested can, of course, be made deeper for a more loose fitting garment. Once you are happy with the fit of your raglan shape, I think that it is advisable to make a Raglan Master Block out of thin card which can then be

used as a basis for your designs.

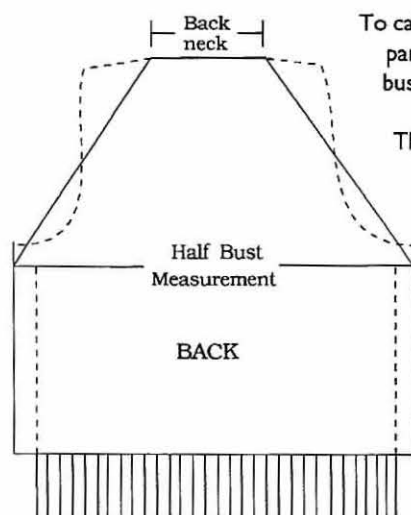
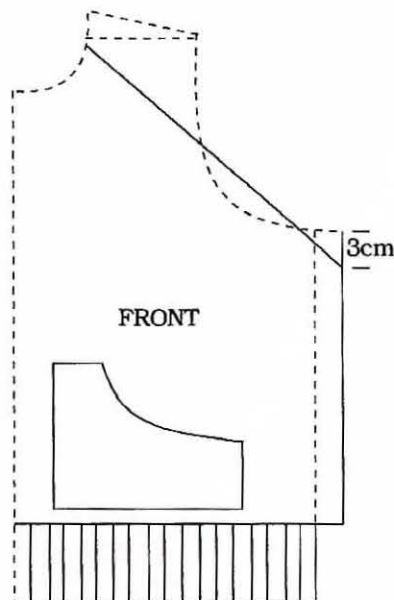
Like any other garment, the extra ease added to the Master Block will depend upon the type and style of the finished garment and if it is to be worn over any other clothing. The sample raglan cardigan has been knitted using a weaving stitch with quite thick knobby yarn as the main yarn, to produce a heavy-weight fabric suitable for autumn/winter wear. The backing yarn is a four-ply Shetland wool which will also add to the

Take your Master Block and using a large piece of paper draw round the shape, not forgetting to add any extra ease.



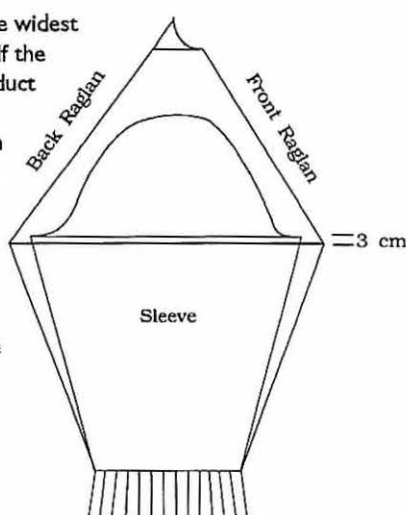
Back raglans are drawn from approximately 3cm. below the normal set-in sleeve armhole. There is no shaping in the raglan back neck.

Front raglans are drawn from approximately 3cm. below the normal set-in sleeve armhole, up to the front neck, level with the shoulder shaping.



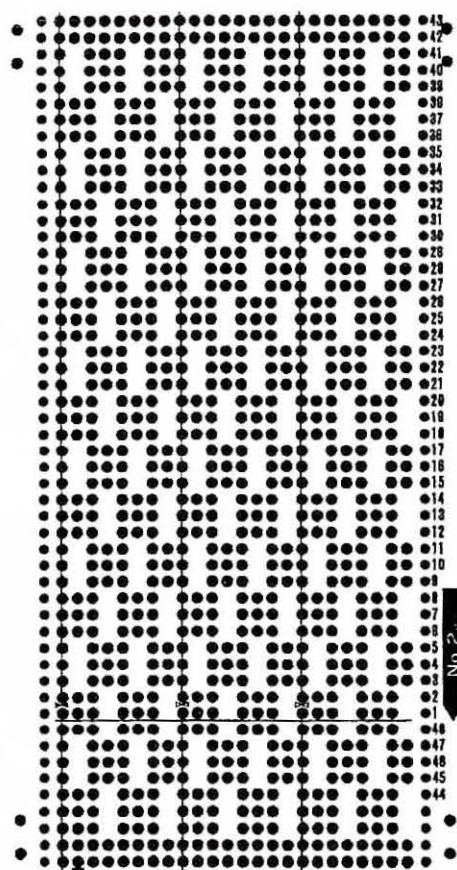
To calculate the width for the widest part of the sleeve, take half the bust measurement and deduct the back neck width.

The back and front raglan seams should measure the same as the raglan seams on the main pieces. The raglan seams being longer on the back, than on the front.





Brother punchcard 2J is reproduced courtesy of JONES+BROTHER.



PUNCHCARD CHART

warmth of the finished cardigan. There are some beautiful hand knitting yarns that would be impossible to knit on the standard gauge machine, so weaving gives you the opportunity to use them. As weaving is a surface decoration, it takes much less yarn. The colour of the background yarn does show through a little, so it will effect the overall colour of the finished fabric.

I have accentuated the raglan seams by inserting knitted cord when making up. The cardigan also has patch pockets. Any design features, such as the pockets, can be drawn on to the charting device sheet. I find that by drawing these features on to the garment shape, it gives the opportunity to judge the correct size, placement and balance. When knitting the fronts, I put marker threads where the pockets were to be sewn, to help with making up. To knit the pockets, I re-wound the sheet and followed the drawn shape.

When weaving, the tension depends on the backing yarn. I used tension 7 on my Jones+Brother 881 with

punchcard 2J from the standard set of punchcards with the machine. The tension square measured: 40 stitches equals 16 centimetres and 60 rows equals 15.3 centimetres. I would like to mention once again that it is important to look carefully at the ruler or stitch measure scale and ensure that it is inserted into the machine with the correct scale uppermost. With the 881 machine, there are four different readings on each ruler; there is also a choice of rulers with the datum line in the centre or to the side. For the body of the cardigan I used the ruler with the datum line at the side. As the sleeve was drawn full width, I used the ruler with the central datum line. The amount of yarn used for the sample garment is: weaving yarn, approximately 396 grammes (14 ounces), main yarn, approximately 396 grammes (14 ounces).

RAGLAN SHAPING

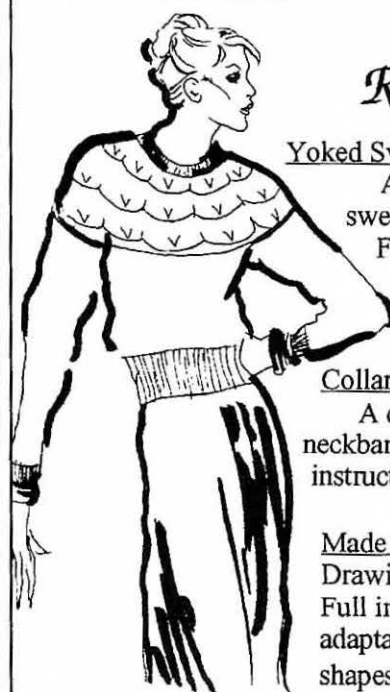
With patterned knitting the raglan shaping can be carried

out by following the lines on the charting device; this will not always be at an even rate. The decreases on the woven cardigan, following the drawn lines, were sometimes on alternate rows, while others were on the third row. When knitting in stocking stitch it makes the finish more attractive if the decreases are fully fashioned, using the three-eyed tool; for this you must have even decreases. I use the charting device to help work out these decreases by clicking the sheet through, counting the rows. You can see how many stitches will be cast off for the neck and perhaps make a small alteration here. It may be helpful to use a pocket calculator to work out the decreases evenly. As you will see from the diagram, there will only be one stitch cast off at the start of the raglan, but if you find that you have too many stitches to decrease for the number of rows knitted, then it is acceptable to cast these extra stitches off at the beginning of the

raglan. It may take a while to calculate the stitches but the result will be worthwhile, you will not need to follow the drawn line for the raglans but the neck shaping can still be followed. As knitted fabric will mould itself to the body, small alterations to the stitches and rows will not be noticeable, but if these changes are too drastic, then the finished shape may not be a good fit.

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The welts and cuffs were knitted in 1x1 rib at tension 3 on both beds. The front bands were knitted in full needle rib, tension 3 on both beds. The neckband was knitted over 140 stitches at tension 3 on both beds and 40 rows for a double band. The front neck was shaped on the machine and the back neck is left straight and cast off.



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9

Eileen Cashmore

BACK

Push 122 [146, 170, 194] Ns at centre to WP. * Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 30 rows. Insert card 1 and lock on first row. Using MT, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 23 rows. Remove card. Insert card 2 and lock on first row. Cont in st st and MC. K 2 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. Release card and cont in tuck st *. Set RC at 000. K 156 rows. Place marker at each end. K 120 [132, 144, 156] rows. RC shows 276 [288, 300, 312]. Remove card. Push 40 [52, 61, 73] Ns at left and right to HP. Using

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Emu Naturally DK. (Yarn Guide No. 15.)
2 [3, 3, 4] x 500g cones in Ash (MC).
1 x 500g cone in Bracken (C).
5 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 930g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- B.S.K. Limited, Murdock Road, Bedford MK41 7LE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 76-87 [92-102, 107-117, 122-132] cm, 30-34 [36-40, 42-46, 48-52] in.

Actual size 100 [120, 140, 160] cm, 39½ [47½, 55, 63] in.

Length to shoulder 65 [67.5, 70, 72.5] cm, 25½ [26½, 27½, 28½] in.

Sleeve seam 45 [47.5, 50, 50] cm, 18 [19, 20, 20] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 48 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 78.

WY, K a few rows in st st over rem 42 [42, 48, 48] sts and release from machine. Push 40 [52, 61, 73] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 40 [52, 61, 73] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

LEFT FRONT

Push 61 [73, 85, 97] Ns at left of

centre 0 to WP. Work as for back from * to *. Set RC at 000. K 60 rows.

POCKET OPENING

Counting from left edge and using nylon cord, K sts 18 to 45 [22 to 53, 26 to 61, 30 to 69] inclusive by hand. Push these 28 [32, 36, 40] Ns to HP. K 96 rows. RC shows 156. Place marker at left edge.

SHAPE FRONT EDGE

Dec 1 st at right edge of next and

every foll 5th [6th, 6th, 6th] row until 40 [52, 61, 73] sts rem. K 19 [11, 5, 17] rows. RC shows 276 [288, 300, 312]. Remove card. Using WY, K a few rows in st st and release from machine.

RIGHT FRONT

Work as for left front, reversing shapings by reading right for left and left for right.

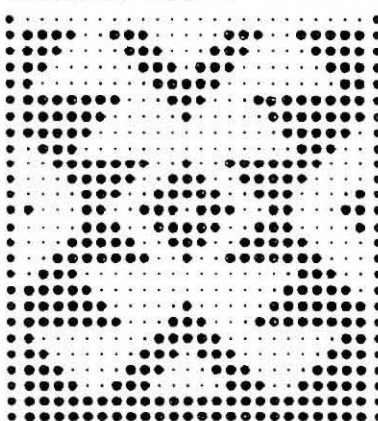
SLEEVES

Push 60 [72, 84, 96] Ns at centre to WP. Work as for back from * to *. Set RC at 000. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 120 [132, 144, 156] sts. K 5 [17, 29, 29] rows. RC shows 180 [192, 204, 204]. Cast off loosely.

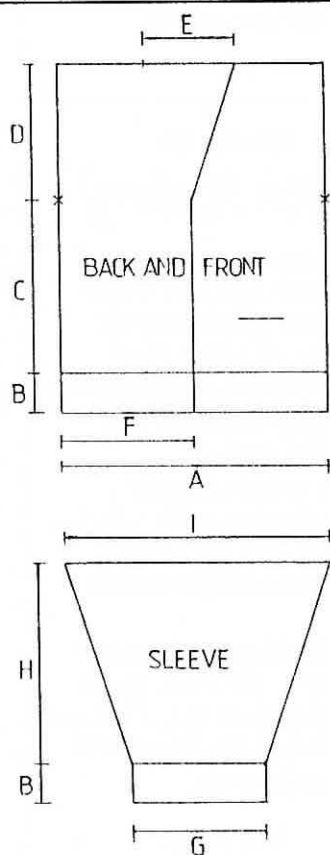
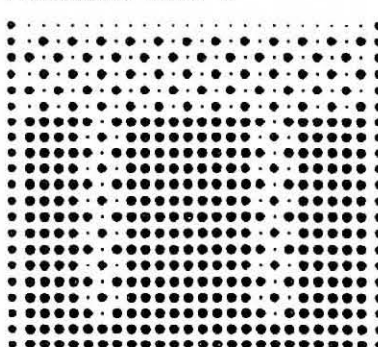
POCKET TOPS AND LININGS

Push 28 [32, 36, 40] Ns to WP. With P side facing and Fair Isle welt hanging down, pick up sts along lower edge of pocket opening and place on to Ns. Set RC at 000. Using MT-2 and MC, K 8 rows. Using MT, K 1 row. Using MT-2, K 8 rows. Make a hem by placing

PUNCHCARD CHART 1



PUNCHCARD CHART 2



A = 50.5 [60.5, 70.5, 80.5] cm
B = 7.5 cm
C = 32.5 cm
D = 25 [27.5, 30, 32.5] cm
E = 17.5 [17.5, 20, 20] cm
F = 25 [30, 35, 40] cm
G = 25 [30, 35, 40] cm
H = 37.5 [40, 42.5, 42.5] cm
I = 50 [55, 60, 65] cm





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KNITTING NOTES

We used knit side of knitting as right side of garment. Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting. Use weights and move up at regular intervals. Spraying the yarn with a knitting spray is also very beneficial.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0.

FAIR ISLE

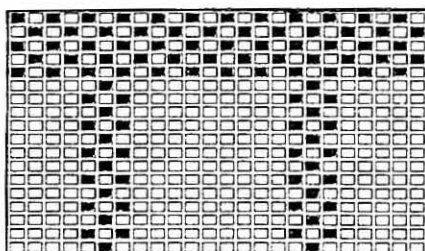
Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

TUCK STITCH

Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

BROTHER ELECTRONIC MACHINES

Place pattern over centre 0.

ELECTRONIC CHART 2

loops of first row worked at MT-2 on to corresponding Ns. Set RC at 000. Using MT, K 100 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side of pocket lining facing, replace sts on to Ns. With P side facing, replace sts from opposite edge of pocket opening on to Ns. Using MC, K 1 row. Cast off loosely.

53, 54, 55, 56; 77, 78, 79, 80; 101, 102, 103 and 104. K 18 rows. Make buttonholes over same Ns as before. K 9 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row *. With P side facing, pick up sts along front edge and place on to Ns. K 1 row. Cast off loosely.

TO JOIN RIGHT SHOULDER

Push 40 [52, 61, 73] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

NECKBAND

Push 42 [42, 48, 48] Ns to WP. Work as for buttonhole band from * to * omitting buttonholes. With P side facing, pick up sts across back neck and place on to Ns. K 1 row. Cast off loosely.

TO JOIN LEFT SHOULDER

Work as for right shoulder, reading left for right.

MAKING UP

Set in sleeves between markers. Join side and sleeve seams. Join pocket lining seams. Catch down ends of pocket tops neatly to right side. Neaten ends of bands. Finish buttonholes and sew on buttons to correspond. Wash and dry. Press following manufacturer's instructions.

BUTTONHOLE BAND

Push 178 [184, 190, 196] Ns to WP. * Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MC, K 9 rows. Counting from left edge, make buttonholes over Ns 5, 6, 7, 8; 29, 30, 31, 32;

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ANN BROWN. Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB. Tel: 0420-474904.

All aspects of design from techniques to pressing, including slide show, also Passap/Pfaff. Clubs - 100 miles. Workshops and hands-on, any distance.

ANN DISHMAN. Briarbank, Highview Lane, Ridgewood, Uckfield, East Sussex TN22 5SY. Tel: 0825-767757.

Life with Angora. Angora yarn: its uses, handspinning for the knitting machine. Rainbow dyeing of commercial and handspun yarns with demonstrations. Reasonable distance as rabbits also travel to clubs.

ANN DURKAN. Michaelmas Cottage, Twineham, West Sussex RH17 5NN. Tel: 0444-881556.

Lively choice by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on Elegance made Easy. Plenty of sample garments to try on and have fun with. Workshops also arranged. No restriction on distance.

ANN ROSS. Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY. Tel: 0787-476540.

Any subject on the Japanese machines. Yarns and books available. 60-mile radius. Further by arrangement.

ANNE KENT. 23 Springfield, East Grinstead, West Sussex RH19 2RT. Tel: 0342-313562.

Informative talks; Sideways sweaters to your size; Size right; Punch-card designing; Pockets galore. Reasonable distance from East Grinstead.

ANNE WARWICK. The Knitting Studio, 3 Frobisher Close, Hinckley, Leicestershire LE10 1UP. Tel: 0455-636409 after 6pm.

Knitting with Oiled Yarns, Cashmere, Lambswool/Angora, Shetland, etc. Successful knitting in luxury oiled yarns. Talk and demonstration with samples, swatches and garments covering yarns counts, tensions, scouring, finishing, care for garments. 50-mile radius, further by arrangement.

BERYL JARVIS. 90 Asfordby Road, Melton Mowbray, Leicestershire LE13 0HR. Tel: 0664-68449.

General talk, a bit of history, garment techniques and knitting trims; machine knitted lace, making up; Jacquard; open to requests, whatever the topic I always knit; workshops can be arranged. Any distance considered.

CHRISTELLE MARKS-JEFFERY. Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU. Tel: 0903-743147.

Designing and adorning marvellous mohair. Easy appliques and garment decorations for all knitwear, fashionwear and even home decor. Club visits, workshops, day courses and mail order available. Any distance considered.

JACKIE SMITH. Jaquandra, 91 Harper Green Road, Farnworth, Bolton, Lancashire BL4 0DU. Tel: 0204-794835.

Cotton crusade. Knitting with cotton yarns? Want to know more? Want to produce professional garments easily? Let me help. Ring for demonstration details. Any distance considered.

JANET ROELANDTS. 24 Church Lane, Husbands Bosworth, Lutterworth, Leicestershire LE17 6LS. Tel: 0858-880286.

Dyeing wool with natural dyes. Mordanting techniques. How to get the colour you want. Suitable yarns to use. 50 mile radius. Further by arrangement.

JENNY ROSE. 12 Bercta Road, London SE9 3TZ. Tel: 081-859 2745.

Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details. No restriction on distance.

JOHN BLAKEMAN. 25 Englesea Avenue, Weston Coyney, Stoke-on-Trent, Staffordshire ST3 5HL. Tel: 0782-313077.

Ex-Brother supervisor. Basic and advanced knitting techniques - Japanese machines. Programming - all Brother electronics. Using colour changers and accessories. Speciality - Jacquard and ribber techniques. Club visits, courses and workshops. No restriction on distance.

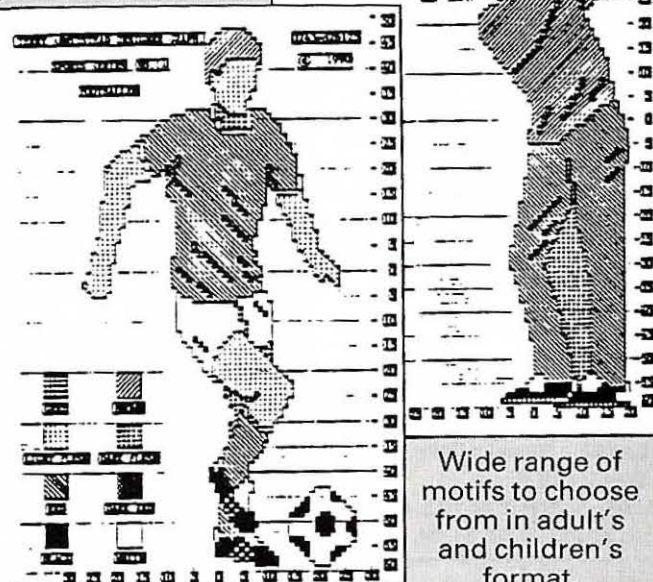
KAREN DIESNER. 53 Avondale Road, Edgeley, Stockport, Cheshire SK3 9NY. Tel: 061-480 5381.

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DESIGNS

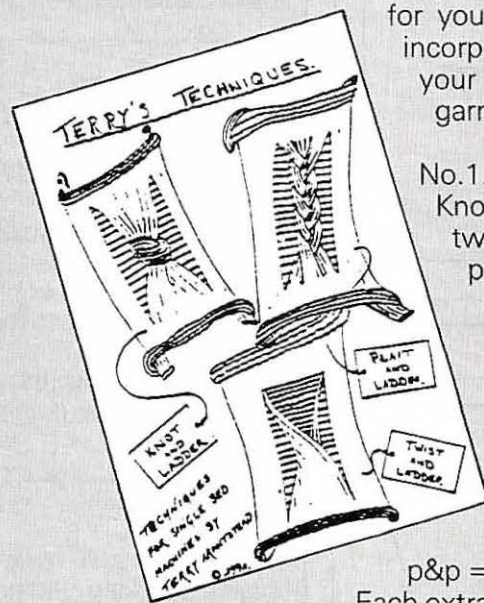
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18110

BACK

With carriage at right, push 122 [130, 138, 146, 154, 162] Ns on each bed at centre to WP. * Arrange Ns for 2x2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 14 rows. Transfer sts for st st. Set RC at 000. Using MT, cont in stripes of 2 rows MC and 4 rows C*. K 88 [99, 113, 133, 144, 160] rows. Place marker at each end **. K 83 [88, 92, 92, 99, 99] rows. RC shows 171 [187, 205, 225, 243, 259]. Place a marker between sts 27 and 28 [28 and 29, 30 and 31, 30 and 31, 32 and 33, 32 and 33] at left and right of centre 0. Cast off.

FRONT

Work as for back to **. K 57 [62, 62, 62, 69, 69] rows. 26 [26, 30, 30, 30, 30] rows less have been worked to shoulder than on back.

SHAPE NECK

Using a length of MC, cast off centre 14 [16, 20, 20, 24, 24] sts.

PATCHWORK

10

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4-ply. (Yarn Guide No. 11.)

1 x 500g cone in Black (MC).

A small amount in Gold, Bottle Green, Raspberry, Wild Rose, Linden and Scarlet for embroidery.

King Cole Mosaics Anti-Tickle 4-ply. (Yarn Guide No. 11.)

1 x 250g cone in Rembrandt (C).

GARMENT WEIGHT

Finished garment in third size weighs 340g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.

Actual size 72 [77, 82, 87, 92, 97] cm, 28½ [30½, 32½, 34½, 36½, 38½] in.

Length to shoulder 40.5 [44, 48, 52, 56, 59.5] cm, 16 [17½, 19, 20½, 22, 23½] in.

Sleeve seam before turning up cuff 31.5 [35, 39, 43, 47, 49.5] cm, 12½ [14, 15½, 17, 18½, 19½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 46 rows to 10 cm, 4 in measured over reverse stocking stitch stripes (tension dial approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of knitting as right side of garment and knit side as right side of patches.

Push 54 [57, 59, 63, 65, 69] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next

and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 34 [37, 39, 43, 45, 49] sts rem. K 6 [6, 10, 10, 10, 10] rows. Cast off. With carriage at left,

push rem Ns from HP to UWP and finish to correspond with first side.

SLEEVES

With carriage at right, push 62 [66, 70, 70, 74, 74] Ns on each bed at centre to WP. Work as for back from * to *. Shape sides by inc 1 st at each end of every 4th [4th, 4th, 5th, 5th, 5th] row until there are 116 [94, 72, 98, 102, 78] sts, then on every foll 5th [5th, 5th, 6th, 6th, 6th] row until there are 120 [126, 132, 132, 142, 142] sts. K 8 rows. Cont in MC, K 3 rows. RC shows 129 [147, 165, 183, 201, 213]. Cast off.

NECKBAND

Join right shoulder seam. Push 102 [106, 118, 118, 126, 126] Ns to WP. With P side facing, pick up 62 [64, 72, 72, 76, 76] sts around front neck and 40 [42, 46, 46, 50, 50] sts across back neck and place on to Ns. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 2x2 rib. Using MT-2/MT-2, K 30 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

LARGE PATCH (Knit 1)

Using MC, cast on 40 sts by hand. Set RC at 000. Using MT, K 50 rows. Cast off.

SMALL PATCHES (Knit 4)

Using MC, cast on 30 sts by hand. Set RC at 000. Using MT, K 40 rows. Cast off.

PRESSING

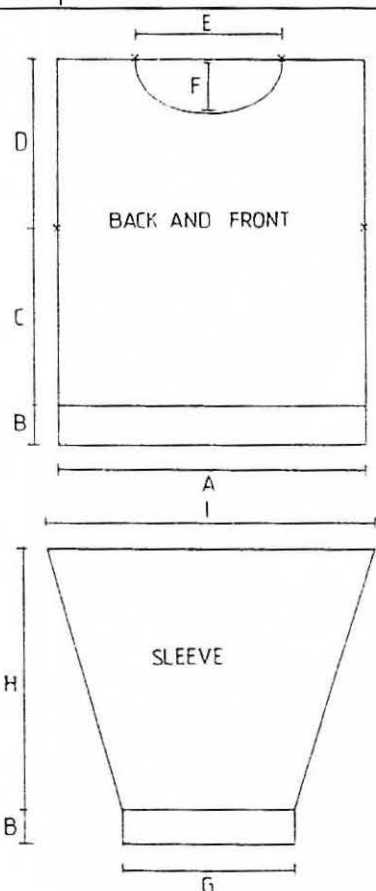
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

EMBROIDERY

Using colours as required, work chain st around patches. Using tailor's chalk, mark out crude animal shapes or flowers etc. as shown and embroider in chain st using assorted colours. Add crosses and other embroidery sts if required. Backstitch on to front of sweater.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Turn back cuffs.



- A = 36.5 [39, 41.5, 44, 46.5, 49] cm
B = 3.5 cm
C = 19 [21.5, 24.5, 28.5, 31, 34.5] cm
D = 18 [19, 20, 20, 21.5, 21.5] cm
E = 16 [17, 18, 18, 19, 19] cm
F = 5.5 [5.5, 6.5, 6.5, 6.5, 6.5] cm
G = 18.5 [20, 21, 21, 22, 22] cm
H = 28 [31.5, 35.5, 39.5, 43.5, 46] cm
I = 36 [38, 40, 40, 43, 43] cm



PONY

BODY

Push 53 Ns to WP. Leaving outside Ns in WP, return 3 Ns out of every 4 to NWP. (14 Ns in WP.) Using A, K 1 row. Hang on cast-on comb (or use nylon cord). Return every centre N to WP. (Alt Ns now in WP.) K 2 rows. Return all Ns to WP. Set RC at 000. K 63 rows. Trans alt sts. K 2 rows. Thread off. Pull up yarn, secure and sew up seam.

LEGS (Knit 4)

Push 25 Ns to WP. Using A, cast on using e-wrap. K 32 rows. Using B, K 3 rows. Trans alt sts. K 1 row. Thread off. Pull up yarn, secure and sew up seam.

HEAD

Push 47 Ns to WP. Using A, cast on using e-wrap. K 20 rows. Cast off 7 sts at beg of next 2 rows. 33 sts. K 19 rows. Trans alt sts. K 2 rows. Thread off.

EARS (Knit 2)

Push 10 Ns to WP. Using A, cast on using e-wrap. K 1 row. Dec 1 st at beg of each row until 2 sts rem. K 2 rows. Inc 1 st at beg of each row until 10 sts rem. K 1 row. Cast off. Fold piece in half to make a triangle. Join sides.

BLANKET

Push 20 Ns to WP. Using C, cast on using e-wrap. K 60 rows. Cast off.

MANE

Push 34 Ns to WP. Return centre 30 Ns to NWP. Using B, cast on using e-wrap from first 2 Ns, across gap to second 2 Ns. Using MT-3, K 30 rows. Cast off loosely across gap.

TAIL

Push 54 Ns to WP. Return centre 50 Ns to NWP. Using B, cast on using e-wrap from first 2 Ns, across gap to second 2 Ns. Using MT-3, K 20 rows. Cast off loosely across gap. Fold in half with sides tog (top of tail). Join edges. Beg at one end, roll up top of tail. Stitch through all layers securely.

TO MAKE UP

Stuff pieces firmly and evenly. After stuffing body, pull up yarn from cast-on row and secure. This is the tail end. The seam will be underneath the body.

STABLE MATES

11

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

4-ply yarn.

PONY

30g in Pink (A), Oddments in Azure (B) and Multi-colour Random (C).

DONKEY

30g in Pale Blue (A), oddments in Royal Blue (B), Multi-colour Random (C) and White (D).

BOTH TOYS

Polyester stuffing

UHU glue

A small amount black and white felt

Black sewing cotton.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Pony and donkey stand approximately 18 cm, 7 in to the top of their head.

TENSION

Tension dial approximately 6. MT used throughout, unless otherwise stated.

KNITTING NOTES

We used knit side of knitting as right side.

E-wrap = closed-edge method.

Thread off = Break yarn. Thread end through sts and remove from machine.

Trans alt sts = Transfer every alt st on to adjacent N. Return empty Ns to NWP

Seams = Oversew end sts of rows together to make flat seams.

HEAD

Pull up yarn and secure. Fold piece in half. Sew seams between 1 and 2, then 3 and 4 (see diagram). Round off top of head by stitching across corner (as in diagram). Stuff. Turn under the first 2 rows of sts around neck edge. Pin front neck seam just above pulled up sts at front of body. Sew on securely.

LEGS

Stuff legs and sew to underside of body either side of main seam, approx 2 cm apart and leaving 4

cm between front and back legs.

EYES

Using templates, cut 2 x 1 cm circles of white felt and 2 x 1/2 cm circles of black felt. Mark positions of eyes with pins, leaving 11 clear knitted sts between them and placing them 20 rows above the 'trans alt sts' section of nose. Glue black felt to white felt (off centre). Glue eyes in place. For added safety, stitch through centres of eyes with black sewing cotton.

EARS

Fold ears in half. Pin on ears, leav

ing 1 1/2 cm between folded part of ears at top of head, outer edges pointing towards eyes. Sew in place.

BLANKET

Press lightly with a warm iron. Stitch edges to back.

TAIL

Sew on approx 3 cm above the pulled up sts at back of body.

MANE

Fold in half with sides tog. Stitch to neck seam and forehead, level with front of ears.

TO COMPLETE

Cut loops of mane and tail and trim evenly.

DONKEY

BODY, LEGS AND BLANKET

Knit as for Pony.

HEAD

Push 47 Ns to WP. Using A, cast on using e-wrap. K 20 rows. Cast off 7 sts at beg of next 2 rows. 33 sts. K 11 rows. Using D, K 8 rows. Trans alt sts. K 2 rows. Thread off.

EARS (Knit 2)

Push 14 Ns to WP. Using A, cast on using e-wrap. K 1 row. Dec 1 st at each end of next and every 3rd row until 2 sts rem. K 4 rows. Inc 1 st at each end of next and every 3rd row until there are 14 sts. K 1 row. Cast off. Fold ears in half to make a triangle. Join sides.

MANE

Push 12 Ns to WP. Return centre 8 Ns to NWP. Using B, cast on using e-wrap from first 2 Ns, across gap to second 2 Ns. Using MT-3, K 30 rows. Cast off loosely across gap.

TAIL

Tassel: Push 18 Ns to WP. Return centre 14 Ns to NWP. Using B, cast on e-wrap from first 2 Ns, across gap to second 2 Ns. Using MT-1, K 10 rows. Cast off loosely across gap. Push 8 Ns to WP. Hang one side of tassel evenly on Ns. Hang other side on same Ns. Using A and MT-1, K 30 rows. Cast off. Roll up tail lengthways. Stitch along tail.

TO MAKE UP

Work as for Pony. Do not cut loops of mane and tail.

KALEIDOSCOPE

A newcomer to our Kaleidoscope page, Ruth Cox is no newcomer to the delights of using the knitting machine to produce toys and trinkets and novel gifts. Her ideas have made a great success of her business, Pippin Designs and her pattern books open up a small world of 'Pippins Little People' filled by little characters from Fireman to Nurse and Bridegroom to Motorcyclist.

Ruth's first design for *MKM* is a double-act, this pony and his friend the donkey, simple to knit and safe as toys! Note the clever way she knits their manes on the machine.

STABLE MATES



RUTH COX of PIPPIN DESIGNS

Pippin Designs

TOY MAKING MADE EASY

with instructions for making the doll's hair on the machine and getting her facial features just right.

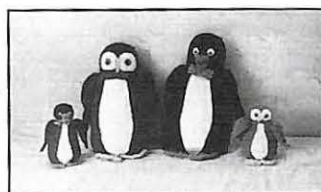


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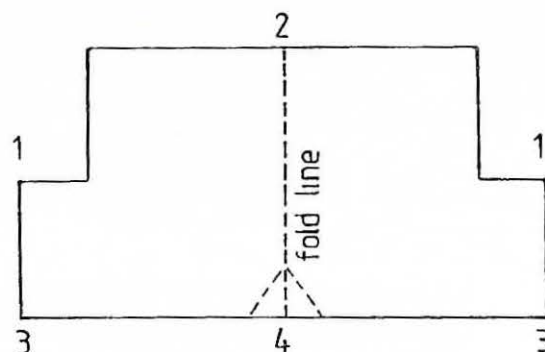


PENGUINS AND OWLS

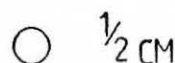
Please send SAE for brochure to:

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DS



HEAD



EYE

Ruth Cox of Pippin Designs specialises in designing patterns to help you make unusual dolls and novelty items that appeal to all age groups. They are quickly and easily made from small amounts of yarn, - ideal for presents, charities and craft stalls. For more details, please send a SAE to Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.

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COMPETITION RESULT

WINNERS OF MAY COMPETITION

EVERGREEN was both the answer and the prize for our competition in the May issue. A total of £300 worth of Evergreen recycled yarns was to be shared among six readers who would win £50 each to select the yarns of their choice.

The Evergreen range is not just as environmentally-friendly as they can make it but it's really exciting with yarns made of recycled luxuries like cashmere and 'unlikely' material such as jeans denim. Our six winners who are going to have fun making their choice are Mrs L. Bushnell, Burghfield Common, Reading; Mrs K. Cutler, Bridgend, Mid Glamorgan; Mr E. Gillingham, Braunton, North Devon; Mrs B. Highfield, Crewe, Cheshire; Mrs A. Hodges, High Wycombe, Buckinghamshire and Mrs B. Worton, Stourport-on-Severn, Worcestershire.

Ten further readers win a year's subscription to *Machine Knitting Monthly* and a smart, hard cover binder to hold the twelve copies. They are Una Barbour, Ifold, West Sussex; Mrs F. Hawkins, Poole, Dorset; Mrs B. Panton, Colchester, Essex; Mrs G. Schillemore, Waterlooville, Hampshire; Miss D. Sheppard, Sittingbourne, Kent; Mrs L. Smith, Turfiff, Aberdeenshire; Mrs R. Steel, Mistley, Essex; Mrs P. Stephenson, Bishop Auckland, Co. Durham; Mrs P. Sumner, Bognor, West Sussex and Mrs G. Woods, Grays, Essex.

Winner of the JAMES MOLLOY 'ORIGINAL' competition in the same issue is Mrs N. Pollard of Long Eaton, Nottingham. Among the reasons readers gave for wanting to win one of James' knitted pictures were several nostalgic ones but we couldn't resist Mrs Pollard's. She wrote, 'I would love a James Molloy 'Original' as my husband proposed 50 years ago whilst holidaying in the Rhondda Valley'. Aah – we just love a little romance!

CLUB SPEAKERS

Continued from page 79

KATE ARKLEY. 3 The Vinery, Winscombe, Avon BS25 1AZ. Tel: 0934-843634.

Design ideas, slip stitch, weaving, sideways knitting, blocking and pressing including skirts. All talks accompanied with sample swatches and garments. Clubs - Any distance considered please discuss . . . workshops, hands-on any distance.

MAGGIE ANDREWS. 79 Hookfield, Harlow, Essex CM18 6QQ. Tel: 0279-422994.

Maggie has been designing knitwear for publications for 14 years and has recently finished her seventh Bramwell pattern book. Maggie offers demonstrations and talks on many subjects. SAE for details. 40 mile radius of Harlow.

MAUREEN COXON. 29 Walthamstow Drive, Mackworth, Derby DE22 4BS. Tel: 0332-345357 or 0332 512243.

Fibres, fabric and fashion: inspiring and informative club meeting or workshop to help you use your skills, ideas and equipment to create current fashion trends. Supported by sample garments, patterns and appropriate haberdashery. 50 mile radius, further by consultation.

PAM TURBETT. 17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU. Tel: 0730-893654.

Cut and sew i.e., dressmaking with fabrics made on your machines. No restriction on distance.

PEGGY LA RIVIERE. 67 Bartholomew Road, London NW5 2AH. Tel: 071-267 2712.

The blocking cloth and finishing; demonstrations of stitched appliqué on knitwear; a good way of using up tension swatches. Original winter coats. Up to two hours from London, further by arrangement.

RITA RUBERY. 18 Forest Close, Streetley, Sutton Coldfield, West Midlands B74 2JZ. Tel: 021-353 9623.

Talk called 'Made to Measure' Knitwear with 28 garments, illustrations, books and patterns. Any distance considered.

ROZ KELLETT. 68 St Aubins Avenue, Bitterne, Southampton, Hampshire SO2 8NW. Tel: 0703-446389.

Take the tension out of knitting. A designer shares her secrets and enthusiasm for the craft we all love. South of England, elsewhere by request.

RUTH COX. Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU. Tel: 0582-605808.

No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully. 50-mile radius, further by arrangement.

SYBIL WHISTON. 27 Foot Wood Crescent, Rochdale, Lancashire OL12 6PB. Tel: 0706-33667.

Making fabrics with your machine. A decade of machine knitting. The history of knitting and the influences of people, places and things. Other themes on request. Reasonable distance from Rochdale.

SYLVIA WYNN. Forge Craft Creations, The Old Smithy, Pirton, Nr Worcester WR8 9EJ. Tel: 0905-820482.

Swiss darning. Talk, demonstration and workshops. Sylvia demonstrates her technique on Swiss darning and how to achieve the professional finish. Any reasonable distance.

TERRY ARMITSTEAD & JANE HUNTINGFORD. c/o 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY. Tel: 0243-826125.

Combined talks. TALK 1: Intarsia motifs, technique books, garment patterns and geometric designs for punchcard and electronic machines. TALK 2: 'Inspirational Variations'. How to get more out of your punchcard and electronic designs, plus all the latest of our products. No restriction on distance.

TRISHA WHITFIELD. 5 Brentwood Avenue, Cadishead, Manchester M44 5YY. Tel: 061-775 5257.

Pressing knitwear; Appliqués; Fabric paints and how to get the most out of them; Designer techniques and how to make the most of your knitting. Distances covered normally within 100-mile radius of Manchester, but special arrangements can be made for longer distances.

VALERIE MEECHAM. White Gates, Dowlish Wake, Ilminster, Somerset TA19 0NZ. Tel: 04605-4670.

Single and double bed work on Japanese and Swiss machines; 14 subjects; New techniques; Talks and demonstrations. 90-mile radius of Ilminster.

WENDY DAMON 9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE. Tel: 0634-221629.

Design ideas, using punchcards creatively, double Jacquard, surface decoration and more - send for full details of talks and workshops. 100-mile radius of Rochester for talks, more for workshops.

YVONNE KNAPMAN. Jacpacs, 19 South Road, Portishead, Bristol, Avon BS20 9DU. Tel: 0275-842677.

Double Jacquard knitting, an informative talk and demonstration on all aspects of double Jacquard knitting, using the double bed colour changer or the Jac-Card, covering design and punchcard conversion. Workshop days by arrangement. Within 100 miles of Bristol.

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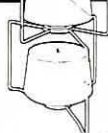
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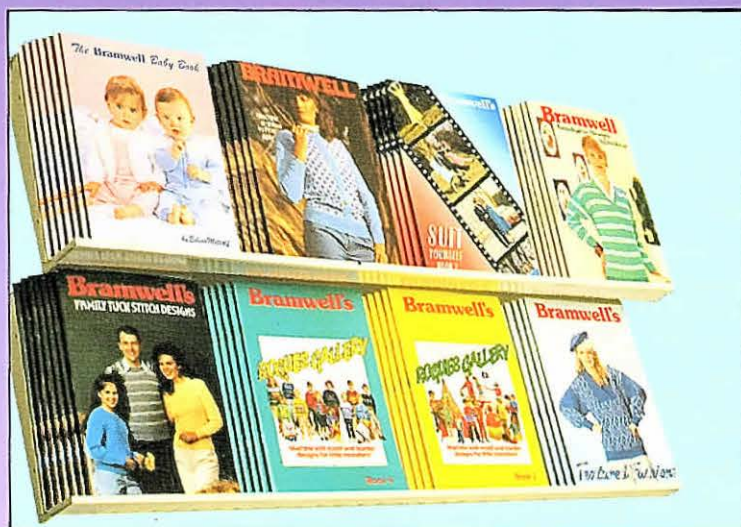
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